

The ART DIGEST



The Artist's Widow by Forain. See Page 5

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PEYTON BOSWELL

Comments:

This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Freedom and the Arts

DR. HORACE M. KALLEN's important study of aesthetics and life, *Art and Freedom*,* has of late given the art writers much to mull over. Edward Alden Jewell of the *Times*, for example, devoted his lead article on May 30 to a considered and intelligent discussion of the deeper freedom of the artist who is free in the "inner" sense. "Freedom," writes Mr. Jewell, "must be the cornerstone of the new World Order, if that order is to be worth all the agony and all the sacrifices expended to produce it."

Since freedom is admittedly an absolute prerequisite to the pursuit of creative art, it follows logically that any type of censorship, either political or moral, is an enemy of art. History is filled with the proof. Greece and Sparta were contemporaries. From the former, where men practiced an early type of democracy, came some of the great art of all time; from the Spartan dictatorship came only a few chapters of military glory. The Golden Age of French art came between the conclusion of the Napoleonic adventure in 1814 and the opening of the first World War in 1914, and this blossoming of the creative instinct coincided with a century of comparative peace in Europe, except for 1870, and increasing freedom for the common man.

Too often we accept the fallacy that all conservatives are opposed to freedom in the arts, that all radicals or liberals are its friends. Nothing could be farther from the truth. From the Right or from the Left it all boils down to the same thing: one man's freedom can be another man's slavery, and censorship is pernicious from any source. Dr. Kallen makes this clear in his brief chapter which he calls *Bolshevik Pressure and Ecclesiastical Suppression*.

Here, notes the *New York Times*, Dr. Kallen puts on record his detestation for any form of coercion upon the artist, whether from Rightist censorship operating in behalf of the vested interests or from the Marxo-Leninist aesthetic. The author "is kindly disposed to the WPA arts projects which undeniably did suffer from a heavy dose of the 'Marxo-Leninist' infection; but he is far from tender in his general statement of Communist censorship:

"... a technique of terrorization of writers, especially of Leftist writers, by Communist critics, was directed against all variation and independence. Spontaneous "social significance" was given, wherever possible, a Bolshevik turn, the twist of the party line. However acrobatic, whether they believed in it or not, artists and writers were required to follow the red line . . . Freedom and the beauty which freedom enables were strangled within the party line."

That last sentence speaks volumes, carrying us back through the course of Western civilization, wherein is told the ceaseless struggle of man for beauty of living, freedom of thought. Dr. Kallen puts his finger on censorship from the Left; most of us are all too familiar with the same disease from the Right—the Ku Klux Klan type of mentality and its Hitler-inspired manifestation, anti-Semitism.

Let us recall the significant words of President Roosevelt: "The arts cannot thrive except where men are free to be themselves and to be in charge of the discipline of their own

energies and ardors. The conditions for democracy and for art are one and the same. What we call liberty in politics results in freedom in the arts. There can be no vitality in the works gathered in a museum unless there exists the right of spontaneous life in the society in which the arts are nourished."

Rattner Takes Issue

ON THIS PAGE appears fortnightly the phrase "controversy revitalizes the spirit of art." It is not placed there just to fill a line, for it is our established belief that only through open forum, characterized by tolerant give-and-take, can the problems facing the visual arts be resolved. Therefore, it is with pleasure that I print the following excerpts from a letter by Abraham Rattner, retaining however the privilege of rebuttal. Mr. Rattner:

"In your editorial comment May 15 you state: 'Compare for sincere feeling the nationalistic African sculpture on page 17 with the internationalistic Rattner on page 16.' Whereupon you caption the reproduction of that African sculpture *Double Figure in Wood from Habbé, French Sudan*. On the one hand you say that African sculpture of Habbé Sudan is nationalistic and on the other hand you admit it is French. It is a fact that Habbé Sudan is not a nation. To call that art 'nationalistic' is a mis-application of the fact.

"In that same comment, you try to show comparison of 'feeling' between the reproduction of the African sculpture and the reproduction of the Rattner painting. I would like to point out that the most expressive element of the 'feeling' quality in a painting, and particularly in that Rattner painting, is the element of color. But you show it deprived of its color and thereby deprive it of its greatest feeling possibility. It seems to me that one can not take your comparison very seriously."

Then Mr. Rattner gives us the correct translation for the title of his picture. It is *Can One Illuminate a Sky which is Muddy and Black*, not, as we said, *Should One Paint the Sky Muddy and Black*.

I do not understand Mr. Rattner's point about the Habbé Sudan being French. The fact that the birthplace of our unknown African sculptor happens to be ruled by the French alters nothing. He has expressed sincerely and at first hand his feelings, whether his group happens to be a nation or a subjugated tribe. Nationalism in art has nothing to do with political structure. Mr. Rattner's painting, on the other hand, with or without color (which is its chief asset), is an American derivation of a formula from Picasso, who in turn, and at one point, went to African sculpture. Mr. Rattner's is good painting, but it is hardly first hand feeling.

A Bus-Boy in Stewart's

NOT ALL who love art can afford a Rembrandt. And yet their acquisitive instincts are perhaps even stronger due to that very lack of worldly means. If such is the truth, it would be only human. Along this line I like the story Emily Francis, director of Contemporary Arts, tells.

A young man one day entered Contemporary Arts, took a long look around, and then walked out. Weeks later, at Christmas, he re-appeared, asked some pointed questions regarding time payments, and bought a Bernard Klonis oil on the gallery's budget plan. When the Klonis was "paid in full," the young man immediately started meeting installments on a Kozlow landscape. "I have been watching Kozlow's work for some time," he said, "and I want to begin to own one." At this point Miss Francis became curious about her new client and asked him what he did to earn the money to buy art.

"I'm a bus-boy in Stewart's Cafeteria," he answered.

*ART AND FREEDOM. By Horace M. Kallen; 2 vols.; New York: Duell, Sloan & Pearce; \$6.50.



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THE READERS COMMENT

Peggy Guggenheim Replies

SIR: The May 15th issue of THE ART DIGEST contained a partial republication of an article by Klaus Mann, containing a great deal of misinformation about surrealism, the surrealists, and the under-signed.

I have never signed a check supporting surrealism.

My collection of modern art contains more non-surrealist than surrealist works.

About bringing surrealists to America on the Clipper: the party included Lawrence Vail, his wife (Kay Boyle), their four daughters, an American girl named Jacqueline Ventadour, and the surrealist painter Max Ernst, all of whom paid their passages. My guests were my son and daughter, who are not surrealists.

As I am not the supporter of surrealism, neither am I its defender. However, in fairness, I should like to point out that during the first part of this war Andre Breton served in the French army and there were no surrealist manifestations, exhibitions or gatherings in France. Max Ernst was in a concentration camp, Tanguy and Matta (the last-named a surrealist painter evidently unknown to Mr. Mann) came to America and Benjamin Peret (a very well-known surrealist poet who also seems unknown to Expert Mann) was in the French army. Crevel was dead. Eluard and Aragon had years before left the surrealist group. Miro never belonged to it.

It would seem that many of Mr. Mann's "facts" are entirely products of a rather malicious bad temper or of an abysmal ignorance. With regard to surrealism, he seems to be in perfect accord with Hitler, even though his own hysteria may seem at this time slightly less impressive.

With regard to painters, poets and the "isms": I believe that the surrealist group contains some excellent talents, and other groups do also. Nevertheless, with regard to the arts, I disapprove of official groupings, partly because invariably their original motivating purposes become confused through dictatorial leadership.

—PEGGY GUGGENHEIM, New York.

Anent Klaus Mann

SIR: When I was a little boy, around the turn of the century, I was much distressed by the state of the world. Things were pretty hopeless, I thought, and everything was going to the dogs, especially art. I'd been reading the doleful works of the late and unlamented Herr Professor Max Nordau who'd been holding forth in the eighteen nineties on kindred themes. Civilization was "degenerate" he preached and all one had to do to confirm this opinion was to take a look at this "new school" of artists called "impressionists." Look at Manet, look at Renoir, look at Pissarro! Anybody could see they must be crazy! But this would have been all right if it were not that many people, a growing number of people, were actually praising this degenerate art!

Later in the century, say around 1910 to '25, the Post-Impressionists, the cubists, et al, began to attract attention with the same results; any number of Max Nordaus, big and little, shouted their hate and vituperation from the house tops. All of this seems to be concomitant with aesthetic progress. Even Giotto's work was hailed with scorn by the old guard of the

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Helen Boswell; Business Manager, Edna Marsh; Circulation Manager, Marcia Hopkins.

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Maude Riley,
Associate Editor

Helen Boswell,
Assistant Editor

Judith Kaye Reed,
Editorial Asst.

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PEYTON BOSWELL, JR., Editor

Edna Marsh,
Advertising

Marcia Hopkins,
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Forain for Relief

SEVENTEEN CANVASES by Jean-Louis Forain form a benefit showing at the new headquarters of the Coordinating Council of French Relief Societies at 457 Madison Avenue, the former Fahnstock House which faces the Whitelaw Reid mansion, sharing with it the brick-laid drive-in court. The Council vacated the Reid mansion when that building was given to women in the armed forces for use as a super club house.

Forain, who died in 1931, became renowned for his etchings and paintings of Paris courts of law, cabarets, picture dealers, dandies, profligates—"characters" of the Paris scene. In America, it has been his etchings which have found avid collectors; his paintings have not come here in great numbers. But in this exhibition, Forain's power as a painter is quickly seen. His humorous mockery is even more effective because of the ease and flow of his painted compositions, their masterly construction, convincing perspective and interior lighting.

His painting is entirely French and smacks of the last generation in its circuitous criticism of evils. He makes enchanting little works of art of such scenes as that of an avaricious woman watching closely the weighing of her jewels for appraisal; a *Cabaret Scene* exuding dissolution and fleshly pleasures; an old woman, well ale-d, dragged into court as *An Old Offender*; court scenes in which bargain, more than justice, seems to be the scheme.

Seven of the exhibits are loaned from the collection of the Tate Gallery, London, through the American British Art Center (among them the graphic *Artist's Widow* reproduced on the cover of this issue). Other loans are from the Fogg Museum, John Herron Art Institute, Mrs. Ellis Stone, Felix Wildenstein, Gilbert Fuller, Edward Bragaline, T. E. Hanley, Mrs. Nelson Slater, Harry C. Cushing 4th and Max Moos.

Until the closing date, June 12, admission will be 50 cents, benefit of the French Relief Societies.

Whistler Given to Cleveland

The Cleveland Museum of Art has received as a gift from Mrs. Howard P. Eells, an oil portrait called *The Violin Player* by James Abbott McNeill Whistler.

Mrs. Eell's gift was made in memory of her husband, the late Howard Parmelee Eells, Cleveland industrialist, who organized the Bucyrus Steam Shovel Company, makers of the dredges and shovels which dug the Panama Canal.



Pikes Peak: BOARDMAN ROBINSON

Boardman Robinson Honored in Colorado

BOARDMAN ROBINSON, veteran crusading artist and director of the Colorado Springs Art School, is being honored in his own city by an exhibition of his work which fills all galleries of the Colorado Springs Fine Arts Center throughout May and June. Those who have seen it find that Robinson's vigor has not diminished since his early days

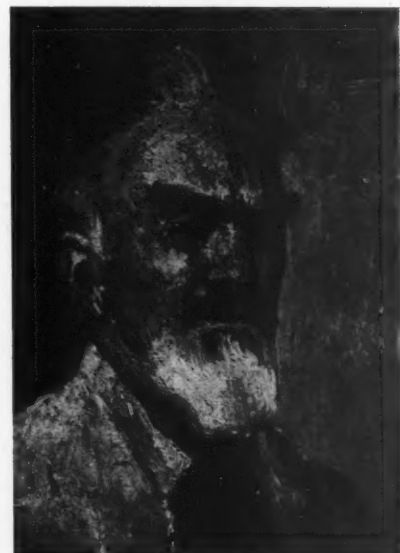
of battling for social reform; his portraits and landscapes of this year have the same gusto and vitality which mark his cartoons of the first World War.

Robinson has been painting instructor, cartoonist, book illustrator, portrait painter, mural painter and easel painter. He is noted among his students for the power of his draughtsmanship, revealed in this exhibition through a section devoted to "Sketches and Studies."

Robinson deals mostly with people and the compilers of the exhibition, moved to make subheads under which to group the 180 examples shown, designated one division as "Human Comedy." Another group they titled "Heads and Figures" and the painting, *Dempsey-Carpentier* comes under this; also caricatures of Bertrand Russell and Lincoln Steffens, two contemporaries of the artist.

Paul Parker, writing a foreword in the catalog of the Robinson "Comprehensive Exhibition," observes, with affection, that "it is characteristic of Robinson that out of 180 works listed in the catalog there should be only one still life: item 180, *Apple*, oil, 1928. This one charming exception—I almost said, fall from grace—only points up his preoccupation with conflict. For Robinson, vegetables posed on a table are not pregnant with events. But landscapes, especially of late years [and

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Self Portrait: BOARDMAN ROBINSON



Mrs. William Thornton: GILBERT STUART

American Portraits Enter National Gallery

A NOTABLE GROUP of American portraits has been given by the A. W. Mellon Educational and Charitable Trust to the National Gallery of Art in Washington. They are from the famous Thomas B. Clarke Collection which Andrew Mellon acquired in January, 1936, together with other paintings purchased by the Mellon Trust from private collections, totalling 63 portraits of Americans. The trustees of the National Gallery have also received at this time eight paintings from the Chester Dale collection and two portraits presented by Mr. Clarence Van Dyke Tiers.

Gilbert Stuart features largely in the newly acquired portraits. Added to the five Stuarts already given the Gallery by the Mellon Trust, are 19 more, enabling the Gallery now to make a comprehensive illustration of the development of the Colonial portrait artist's style. Stuart's English period is represented by his well-known portrait of *Sir Joshua Reynolds*; his Irish period by the colorful *Luke White*; his New York period by portraits of the Pollock and Yates families and, most historically important, his portrait of *Washington*, made in Philadelphia, known as the *Vaughan Washington*. Portraits by Stuart made in the capitol city and in Boston, of leading figures of the day, are included in the collection.

Otherwise, the new gifts to the National Gallery spread over 150 years of American painting. Robert Feke, John Singleton Copley, Benjamin West (in a self portrait) are among the earliest

shown; Thomas Sully is represented by six portraits including *John Quincy Adams* and *Andrew Jackson*. There's *Monroe* by Vanderlyn, *Lincoln* by Nealy.

Other sturdy Americans are portrayed by Jarvis, Rembrandt Peale, Lambdin. And Emanuel Leutze (whose *Washington Crossing the Delaware* belongs to the Metropolitan) is represented by a portrait of *Nathaniel Hawthorne*. *Pocahontas* is here on a canvas dated 1616 by an unknown artist and this and 21 other portraits have been signalized by the National Gallery as intended for a National Portrait Gallery (if such an institution should be established within the next 20 years).

In the Chester Dale group are several by artists not hitherto represented in the National Gallery. Two portraits by Samuel F. B. Morse and two by Samuel King are among them.

Dale Loan to Philadelphia

The Philadelphia Museum will hang in the Fall a selection of about 40 paintings from the Chester Dale Collection which the Dales have offered the museum as an indefinite loan.

Four rooms are being prepared to receive these paintings, according to J. Stoddell Stokes, president of the Museum. They will be works of 19th and 20th century French and American artists and are distinct from the groups placed on view at the National Gallery in Washington and the Art Institute in Chicago from the Dale Collection.

Consider Corinth

REPARATION is being made, through the combined efforts of a group of patrons of the arts, for the neglect in America of the art of Lovis Corinth, German painter, who died in 1925. Although Corinth's paintings have been exhibited before in New York, Americans are not acquainted with his career which runs long and makes interesting progression out of an academic, almost Russian-like fulsomeness, to a vivid and expressionistic ruggedness characteristic of the work of the last ten years of his life.

It is the latter period which the Galerie St. Etienne presents to July 3. Dr. Otto Kalir, formerly of Vienna, now on 57th Street, has long held that Corinth is a master of our time. He has gathered a generous number of landscapes, self portraits, a portrait of Charlotte Berend-Corinth, his wife, and of their children, and some excellent pencil drawings, etchings and lithographs. It is his hope that it's not too late for Corinth to "cut a figure" in the American saga of contemporary painting.

Corinth was born in 1858 in south Prussia. He was the son of a tanner and early quickened to the beauty of country. He began drawing when a boy and his sketches of animals, with which his father's place was stocked, won the attention of his people, who provided for his study of painting. Years in Paris, with Bouguereau, formed the style of his early career; but the work of mature years shows no hold-overs from the literal period. His broad, flashing, suggestive landscapes of Walchensee Lake in Switzerland; his wet watercolors run off in one breathless operation; his intimate garden scenes, are brilliant and persuasive.

Like Rembrandt, Corinth painted himself many times, many ways. His countenance never comes out twice alike, so it is to be suspected the artist was really less interested in himself than in painting. The gallery owns about 50 drawings and prints by the German artist. His drawing hand appears often more masterly than that which commanded his brushes—M. R.

Portrait of Mr. Pasternak: LOVIS CORINTH



The Art Digest

Close-Up of Britain

AT FREEDOM HOUSE, located at 32 East 51st Street, there's an earnest little exhibition, the work of one Englishman, Geo (pronounced Joe) Bergal, which packs into two small rooms an eloquent lot of facts about Britain (and London in particular), and of course it has to do with war.

It has so much to do with war, in reality, that it contains photographs of the "great London fire" (the result of the Dec. 29 and 30 bombardment) which are so graphic, the American newspapers declined to publish them. They are shown here to the New York public for the first time. Photographs and documents; excerpts from speeches of Churchill and members of Parliament; tear sheets from London papers appearing the morning following an all-night city-shaking blitz; pamphlets and maps comprise the exhibition.

So it's facts you deal with, in viewing this unique exhibition. But into Mr. Bergal's very odd (I suppose it's British) exhibition technique is packed much literary thought and interpretation. It is possible to take the exhibition either of two ways: Waltz through and see the photographs of the devastation London has suffered to its legal buildings, hospitals, schools, libraries, shopping districts, business houses and cathedrals, and note the tiny children evacuated by boat beyond reach of parents, or huddled into improvised dug-outs; or you may "read" the exhibition, as presented, and understand still better the courageous and righteous fight Britain and its people are putting up. You will not come away unmoved.

When the volunteer firemen put on helmets and went out to meet the first blaze London experienced at the hands of the enemy, only 47% of the fire-fighters had ever seen a fire outside their parlor grates. Many worked in the scorching heat created between buildings by roaring flames and, not knowing how to protect themselves, perished. When the warehouses on the Surrey docks were set a-flame, boats 300 yards away lost their paint in bubbling blisters. The volunteers who went after the fire with streaming hoses were swarmed by great clouds of black flies around their heads and rats beneath their feet as the flames reached the grain stores. They waded through sticky messes of melted, flowing, paint which sucked their boots off. And the death toll was high.

Photographs taken from the dome of St. Paul's Cathedral, the night of Dec. 30, shows London a-blaze as far as eye can see. A hundred hospitals were bombed, Guild Hall seriously hit, Brides Church and St. George's filled with smoke; and some of the photographs are very beautiful.

Enormous unity of purpose possesses the English people, the exhibition tells. Men have discovered the true meaning of Neighborhood. "The few who saved the many and the many who inspired the few, defeated not only Nazis, they defeated realists who, with eyes on statistics, foretold their doom."—Win the Principle. It Is One World, or None.

So the little exhibition concludes it's say. Freedom House will house the British display through July.—M. R.



Mlle. Romaine Lacaux: RENOIR (1841-1919)

Cleveland Buys Goya and Renoir Portraits

THE PERMANENT collection of the Cleveland Museum has been enriched by the recent addition of two major paintings, both portraits: Renoir's *Mlle. Romaine Lacaux* and Goya's *Don Juan Antonio Cuervo*.

A rare early Renoir painting, executed in 1864, the portrait of *Mlle. Romaine Lacaux* discloses Renoir's inclinations to the early tradition of Courbet in the use of grays and blacks, and a subtly restrained composition. The canvas even intimates overtones of Manet as displayed in the freshness of light, a certain luminous transparency, gleaned from relationship with the group known as plein-airists.

No matter what the sources may be for the Renoir creation, it bears his distinct stamp in the very warm and sensitive color merged with light. Characteristic of Renoir's unique creative ability is the china-delicate pinks, and his variance of the surface textures of grays in the mademoiselle's pinafore and drape.

The Renoir painting remained in obscurity in the Barret De Cap collection until 1929, when it was offered for sale. The canvas was quick to gain fame, and since that time it has appeared in notable exhibitions throughout the world.

The Goya portrait, on the contrary, was painted when the artist was 73 years of age (1819). The canvas is a culmination of a life's work by a sensi-

tive painter, a vigorous craftsman, a sure designer with a capacity for penetrating, analytical portraiture, unquestionably faithful to life.

Strongly revealed in Cleveland's new Goya is the most compelling characteristic of the artist. He was essentially an independent thinker. However, Goya accepted academic traditions to an extent; and with maturity, he brought to Spain a tradition and a criterion which has not been eclipsed or enhanced since his time.

In the portrait of Cuervo, the artist imbued this character with a turbulent and smoldering personality which is said to be typical of the Don, his friend.

Goya used blue underpainting for the flesh-tones and great freshness of brush strokes. Perhaps this technique was indication of the artist's impatience with his slow technique. It is almost as if he were painting against time. The vital force, the idea, the craft of the portrait, determine clearly the roots of modern painting.—A. D.

To Review the Season

Perls Galleries will review its season in a summer show which opens June 7 and goes to August 26 and will contain several examples of the work of each of the painters who had one-man shows during the season: Frederick Haucke, Karl Priebe, Carol Blanchard, Saul Schary and Darrel Austin.



Into the Sun: EMIL KOSA, JR.

Springfield Acquires Five Out of Thirty

AT THE CLOSE of the Springfield Museum's third annual Spring Purchase exhibition on May 16th, the Massachusetts museum announced that the trustees of the museum had purchased four paintings and that another was bought and given by a local private collector.

Springfield's trustees allow one purchase to be designated by the general public which indicates its choice by ballot. The people's choice, in this case, was George Marinko's *The Green Barn*,

a painting which led in the balloting from the very start of the show of thirty paintings. Purchased, also, were *Groceries and Ice*, by Margit Varga of *Life Magazine*; *Winter Scene, Massachusetts* by Rudolf Jacobi and *Into the Sun*, which we reproduce, by Emil J. Kosa, Jr. The private collector's purchase and gift was Joseph Floch's painting, *From My Studio Window*.

In the case of the Marinko painting, it was the museum's opinion that the public had chosen wisely and well.

National Hook-Up for Prints on the War

AS PART of the Four Freedom Campaign recently announced by Hobart Nichols (president of the National Academy and head of Artists for Victory), a competition for graphic artists has been launched under the title, *America in 1943*.

Four Freedom Days is scheduled for Sept. 12 to 17 and will be marked by special observances in conjunction with business, religious and social welfare groups. The prints, made under Artists for Victory patronage, will be shown in duplicate early in October in simultaneous coast-to-coast exhibitions in the country's outstanding museums. One hundred selections will be made from submitted prints depicting the theme "America in the War"; twelve prizes will be given, totaling \$800 in war bonds.

The theme, as interpreted by Joseph Le Boit, chairman of the graphic arts committee of Artists for Victory, should be interpreted broadly to reflect a country and a people in their second year of war—i.e. America in 1943. "The artist who today interprets the emotions and experiences of the American people serves not only a cultural but a patriotic purpose."

Any print will be eligible which conveys the impact of the war upon the

life of the American people, but the committee suggests a few subject titles. Heroes of the Fighting Front, Heroes of the Home Front, Action on the Fighting Front, The Enemy, and Victory and the Peace to Follow are potential themes.

The competition, which has for its jury of selection Carl Zigrosser (chairman), William Gropper and Armin Landeck, closes on August 2. Entry blanks and complete details of the contest are available now at Artists for Victory headquarters, 101 Park Ave., New York City.

Caroline S. McCurdy

Despite handicaps that would stop most people, Caroline S. McCurdy, 87-year-old painter, continues to paint modest little impressionistic studies of coves and marshes, village streets and cottages. These water colors of the quiet corners of the earth, on view at the Argent Galleries through June 6, are the distillation of 50 years of art study.

Working in a naturalistic manner, the artist records the scenes with airy touches of gentle color, delicate brush work adding to the tranquility of mood. Flower studies are more glowing, with salmon pink predominating.

They Also Serve

EVERY ONCE in a while, it comes to the attention of the *Digest* that artists are serving in many ways without fanfare to help the war effort in the best way they know how.

Recently, a volunteer worker in the Red Cross Chapter's information service informed us of work of especial value performed voluntarily for the Red Cross by a number of artists whose names are well known.

Henry Major, for instance, who recently was given a one-man show of his paintings on 57th Street, has decorated the walls of the Chapter B Donor Center at 2 East 37th Street with caricatures of famous personalities who have come there to donate their blood. The humorous drawings, done in the fundamentally straightforward Major manner, serve to amuse and encourage the men and women who must wait in the reception room, otherwise grimly, for their turn to give.

Sol Wilson made a gift to the Chapter of a poster describing the service of the Red Cross Home Service. Wilson was last year's winner in the national Red Cross poster contest. "That Thine Might Live," the Sunday Red Cross radio program, will be advertised with a poster completed last week by Sascha Maurer; and a dramatic poster to encourage the recruitment of stretcher-bearer teams for home defense squads is the gift of the artist M. A. Rasco.

The Red Cross War Fund drive for 1943 owes much of its success to posters and other pictures made for their use by James Montgomery Flagg, Howard Chandler Christy, Charles Dana Gibson and Howard Renwick.

Said Maj. Gen. Robert C. Davis, executive director of the New York Chapter: "I cannot recall a single occasion when we have suggested to an artist that we have need of a poster or an illustration for printed material when he has failed to offer immediately his services without charge. It is a splendid commentary on the appreciation American artists have for the humane work of the Red Cross."

Sorry, They've Gone

The Hall of Art, a gallery devoted to the business of selling paintings at the rate of about 196 a month, announced an exhibition to run May 24 to June 14 of paintings made by men and women of the theater.

Those critics who went to the Sunday reception got a glimpse of the paintings but by Monday, official opening day, there were none left to show the shyer critics who prefer to avoid crowds. Theatrical crowds had bought and taken away every picture in the exhibition—about 37 of them.

The 40th Street location, right in the Fifth Avenue shopping district, seems to have its effect. No one ever asks this director to "ask the artist if he wouldn't give me this one," as persons have been known to do in 57th Street districts where art is long and price tags missing. The Hall of Art will soon open branches in the largest department stores in 100 cities. In its New York store, it has sold 982 pictures since December.

Buys Degas Dancer

THE BALTIMORE MUSEUM has lately acquired a bronze cast of Edgar Degas' *Grande Danseur*, a three-quarter life-size figure of a fourteen-year-old dancer of the "petite classe de l'Opéra." The bronze was formerly in the possession of Degas' niece, Mlle. J. Fèvre and was bought through M. Knoedler & Co. of New York.

Degas exhibited this figure as a wax model in the Impressionist exhibition of 1880. He had dressed the wax body with real materials, with satin slippers, hair ribbon and gauze ballet skirt. Degas often made such studies of ballet girls in wax or clay and generally kept them in his studio where they accumulated dust or came apart due to defective armatures. It was an activity of his later years when his eyesight was dimming and he could better feel to model than to paint.

After Degas' death, his friend, the sculptor Bartholomé, feeling that the expressiveness of those wax figures which remained should be preserved as sculpture, had the founder, A. A. Hébrard, cast them in bronze, melting away the wax and preserving the figure in permanent metal. This process of casting in bronze is known as the "lost wax" process. The *Grande Danseur* was made imperishable in 1921 and is one of only two Degas bronzes which were not put up for sale that year: one remained in the family, the other was reserved for Hébrard. Baltimore's casting was shown in Paris in 1931.

The little bronze even now wears green net for a skirt and a silk hair ribbon in imitation of the ballet stuffs worn by Degas' beloved ballet people.

An exhibition of Russian paintings and icons, the most comprehensive collection of its kind ever exhibited outside of the Soviet Union, was held at the Jay Gould mansion, now the Gould House Galleries, on Fifth Avenue in New York, from May 19 to 24. Five Hundred years of art was spanned in the exhibition which was held for the benefit of Russian War Relief. Mrs. Litvinov, wife of the Russian Ambassador to the United States, Frederic Gimbel, the department store magnate who donated the Galleries for the event, and Mrs. Henry James, are shown below looking at the dazzlingly detailed Russian Wedding Feast, a painting by the Russian artist, Konstantin Makovski, a feature of the Gould House exhibition.



An Evening at the Tavern: L. DI VALENTIN

Sound Craftsmanship in American Group

A STRAIGHT-FORWARD spirit of American craftsmanship characterizes the June group display at the Milch Galleries. One of the high lights is Hobson Pittman's blithe-spirited essay on spring house cleaning in which rugs and curtains are draped over an ordinary clothes line as only Pittman can drape them. A strong note is also sounded in the gathering of old men called *An*

Evening at the Tavern by L. di Valentin. Here is subtle movement and meaning and a whimsical spirit caught in a well-designed group.

Robert Brackman's *In a Moderate Mood* is slowed down to such a moderate speed as to be almost arrested action. It takes in the same table and snake plant, similarly posed lady, and, if possible, the same group of fruit that have been appearing in Brackman canvases for years. The Brackman luminosity in fruit textures, however, remains a likable paramount factor. Singing color and an easy manner of working make Radenkovitch's flowers *Blue and White Vase* a lively selection, as do the vibrant reds and greens in Francis Speight's backyard picnic scene.

Austerity gives a serene aspect to Kroll's alabaster model in a white robe. Saul Berman sees an unusual corner of the city and in a literal manner paints a comprehensive scene of *Street, River and Bridge*. Other praiseworthy canvases are the reposeful study of a girl in well chosen colors called *Philomena* by Jerry Farnsworth and the dynamic *Impending Doom* by Hilde Kayn.—H. B.

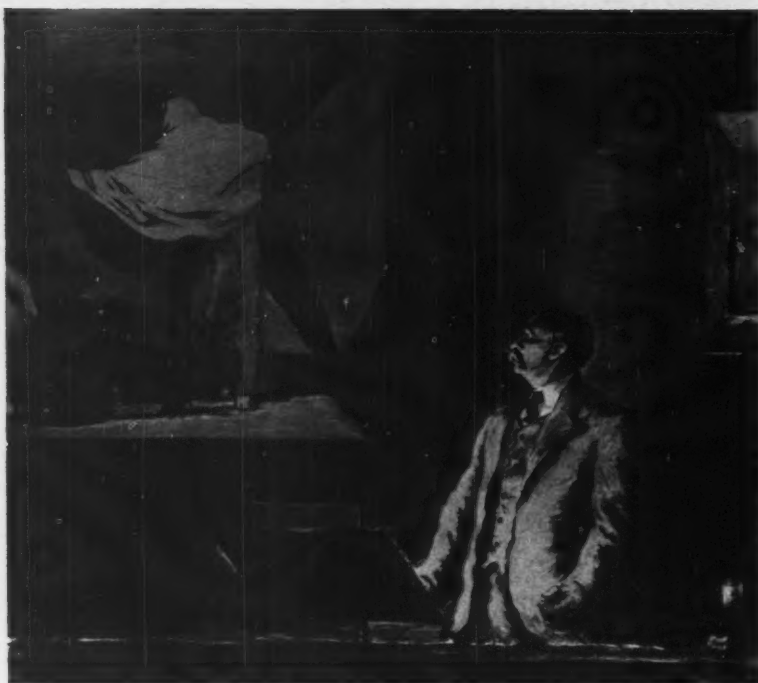
Scholarship to Toberoff

Isidor Toberoff of Brooklyn has attended the National Academy of Design for the last five and a half years and has won many of the mentions and medals in the art classes of the Academy.

This fortnight, the trustees of Columbia University announced the award of the Pulitzer Scholarship in Art valued at \$1,500 to Toberoff. The scholarship goes annually "to an art student in America who shall be certified as the most promising and deserving by the National Academy of Design with which the Society of American Artists has been merged."

Toberoff was born in Brooklyn twenty-three years ago.





Walter Pach: GRANT REYNARD

Grant Reynard Seen in New York Show

RURAL LANDSCAPES and character studies painted in a forthright manner dominate Grant Reynard's exhibition at the Associated American Artists, New York, during the first half of June. Reynard, who has a special liking for the hills and dales and farmlands of New England, sticks close to actualities in color and in nature representation. He paints homey things like his neighbor's barn, a mail box at the edge of a cornfield, a pussy cat sitting in a comfortable chair, village gossips and the circuses that make a yearly visit to "our town."

Besides the lush New England landscapes, there are sweeping scenes of Western mesas with expansive skies,

like the misleading *Wings Over Texas* which has nothing to do with twin-motors but shows an assemblage of fleecy clouds. *Family in Danger* is a flood scene with chickens not on the roof of a coop, in the Curry manner, but riding the current on the top of what is familiarly known as a telephone booth. A jagged streak of lightning rends the sky and the whole scene looks pretty terrifying, even if painted in a modest style.

Among the portraits, also sticking close to actualities, is an unusually interesting study of Walter Pach delivering a lecture against the background of the Goya being discussed.—H. B.

Art of Wang Chi-Yuan, Contemporary Chinese

PAINTINGS in the traditional Chinese manner, as well as pictures done in an Occidental vein, are the attractions offered by Wang Chi-Yuan at the Gallery of Modern Art through June 12. There is charm in the simply styled and spontaneous Chinese paintings, reserved, symbolical, and yet as free as the flight of a bird. It is when the artist goes the Western way that he is less successful, being too confined by art principles and the ideas of other men.

Individuality may be lost in these art passages of blossoming twigs, clouds and cliffs and quiet waters, but it all goes with the accepted pattern of Chinese painting. The grace with which Wang Chi-Yuan handles the brush is satisfying in itself, but when he turns to Occidental apples and gladioli, he becomes as uninspired as 10,000 other ambitious painters who can't get off the beaten track of lessons learned. An instinctive sense of pattern, however, is a saving grace, as well as a refined sense of color.

Most successful of the modern group

are *Homestead by the Water* and the boldly formal table group of apples on a many-fold white table cloth, painted with crisp, fresh Cézanne strokes. A combination of the two worlds of painting emerges satisfactorily in the blue-toned *Morning on the Lake* and its companion piece *Placidity on the River*.

"Nothing could be more Chinese than the paintings of Wang Chi-Yuan, and yet somehow nothing could be more modern. The perspective of today is here," writes Pearl S. Buck in the catalogue.—H. B.

How's That Again?

Visitors to the Metropolitan have so well enjoyed the exhibition entitled "Speak Their Language," in which American and British cartoons illustrate the fine differences between English as spoken by Americans and Britishers, that the show has been extended thru June. In July, the cartoons will go on a year's tour of the U. S. under auspices of the English-Speaking Union.

Lively Watercolors

LIVELY is the word for the watercolor show ushering in the summer season at the Kraushaar Galleries. Lightness of brushwork, a certain swift surety and spontaneous color are contributing factors to this impression of movement and sparkle. The group is varied enough in its choice of provocative examples, which range from a *Taxi Fight* by Cecil Bell to a bit of decadent grandeur in the form of an ugly, pretentious Mid-Victorian castle by Marian Bryson called *Contested Will*.

Likable in a pleasantly airy manner are the sweeping *Western Landscapes* by William Dean Fausett and *Miami Beach* by Joseph Barber. Russell Cowles turns in a nice account with the ably painted and softly fused still life *Black Grapes*, while Henry Schnakenberg gives a decorative close-up view of a green tree trunk. More in the conservative vein are the scene of a quiet village street in autumn by Gifford Beal, and the romantic boat on stilled waters by Reynolds Beal. Other interesting interpretations are *Geese* by Woldemar Neufeld, the originally composed *Hudson River Town* by Edmund Yaghjian and the Oriental-styled *Flooded Quarry* with its suffusion of pearly tones by Katherine Sturgis (until July 2)—H. B.

Morton Stable Exhibits

The Morton Gallery, known for finding new names and making discoveries among painters, ends the season with a display of mixed talents. Robert Blair, Buffalo man whose watercolors have been attracting considerable notice lately, continues to be the star attraction. In the current exhibition Blair holds the scene with a choice snow scene and a gay masquerade party, in which his distinct sense of pattern and suffused method of applying paint to paper are the distinguishing factors.

The colorful landscapes of James E. Brockway, which have both verve and atmospheric expanse, also play a leading part in the show, as do the originally conceived studies of Gregory D. Ivy. Other likable contributions are the animated silk screen animals by Muriel Hannah, the canal and harbor pair by Oscar Carlson, Helen Stotesbury's arrangement of farm implements, and the negro preacher *Father Bear* by Leonora Glick.—H. B.

Ceramic Show Cancelled

The Syracuse Museum regrets the necessity of cancelling its famed annual, the National Ceramic Exhibition, which has been held at the New York State museum every fall from 1932 until last year. This is the second time the trustees have decided to postpone the ceramic show due to restrictions of wartime; and ceramists have agreed, this time, that the decision is a wise one.

The Museum quotes a noted ceramic sculptor and designer, in the last quarterly *Bulletin*, who voices a feeling that must be shared by many of the usual participants: "Many of the ceramists are now in the Service—or expect to be before long. I am so busy with war work that I have no time to do any new ceramics."

Osver's Originality

THERE ARE no stranger things in heaven and earth than Arthur Osver finds in everyday living. Strange because they are what anyone may encounter, but treated with inventiveness, an unusual simplicity and a selective color treatment, they have a certain significant beauty. In Osver's present show at the Mortimer Brandt Galleries, New York, through June 5 may be found Manhattan rooftops, dingy corridors, isolated beaches made into imaginative essays. Osver doesn't need Taxco, the Painted Desert or Rockport. Having spent three years abroad on a James Nelson Raymond Traveling Fellowship, this artist now paints what he sees around his own modest New York dwelling. He finds it sufficient.

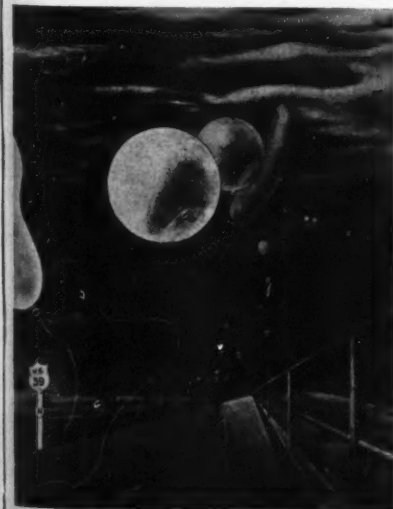
The pattern of the city—its challenging humbleness, its accidental usefulness and its almost literary melancholy interest Osver. There is even a sense of isolated loneliness in the string of bright balloons flaring up against a midnight sky, and in the gay bouquet just being missed by a flapping sheet on a dingy roof. Osver is able to give meaning to as humble a scene as a typical hallway with the inevitable milk bottle, an ordinary subject treated in an unordinary color arrangement of reds and yellows.

The Osver originality also comes through in the portrait of a white shirt seen dangling through an opened closet door and still bearing the imprint of the wearer. In a more amusing vein is *The Hypochondriac*, a manikinish man investigating an early morning tongue.—H. B.

Women Artist's Officers

At a meeting of the New York Society of Women Artists the following officers were elected for the coming year: Ethel Katz, president; Edna Perkins, vice president; Leona Curtis, treasurer; Ellen Ravenscroft, cor. secretary; Beulah Stevenson, rec. secretary. Elected to the board of directors were Gladys Young, Frances Pratt, Ellen Kay-Oberg, and Kerman Kallman. The honorary directors are Anne Goldthwaite and Magda Pach.

Flight of Ballons: ARTHUR OSVER



In his Philadelphia home, artist Emlen Etting sits for a portrait bust which sculptor (Pvt.) Daniel Rasmussen is modelling in terra cotta. Rasmussen is stationed at the Aberdeen Proving Grounds, Maryland. Etting is soon to go abroad for the OWI. The past year, Etting has been occupied as manager of Philadelphia's Stage Door Canteen and his pen and ink drawings, made at the canteen, of the people who enjoy its hospitality, will be placed on exhibition in New York at the Midtown Galleries in a feature show opening June 8 and continuing through June 21.

Joseph Schillinger's Mathematics of the Arts

By William Churchill

ON MARCH 24 the morning papers brought sorrow to a wide circle of friends, students and admirers in many fields of art, with the announcement of the death of Joseph Schillinger.

He was born at Kharkov in 1895. After a brilliant, versatile career as student in mathematics, music, language, history, art and philosophy, he rose rapidly to rank among the most notable educators of his generation in Russia and made his first visit to America in 1928 to lecture by invitation of the Society of Cultural Relations. Two years later he settled here permanently as a citizen. It is not possible in a few paragraphs to describe the profound influence which he has exerted upon the arts of music and design in America in recent years. The list of those who have been his pupils in Musical Composition includes nearly all the men who have been prominent in the work of radio orchestras.

To those who have studied the tale of human progress through the centuries it is certain that the engineers—the men who, like Prometheus, bring the fire of Olympus down to earth in the service of mankind—are the vanguard of the host who follow gladly where the pioneers have cleared the way. Only to them is given that rare quality that Greece wrote by a single word not translatable in our vernacular—*Thargelios*—"the Courage of Laughter"—the hidden meaning behind the phrase "Heavenly Twins" and the word "Scaramuche."

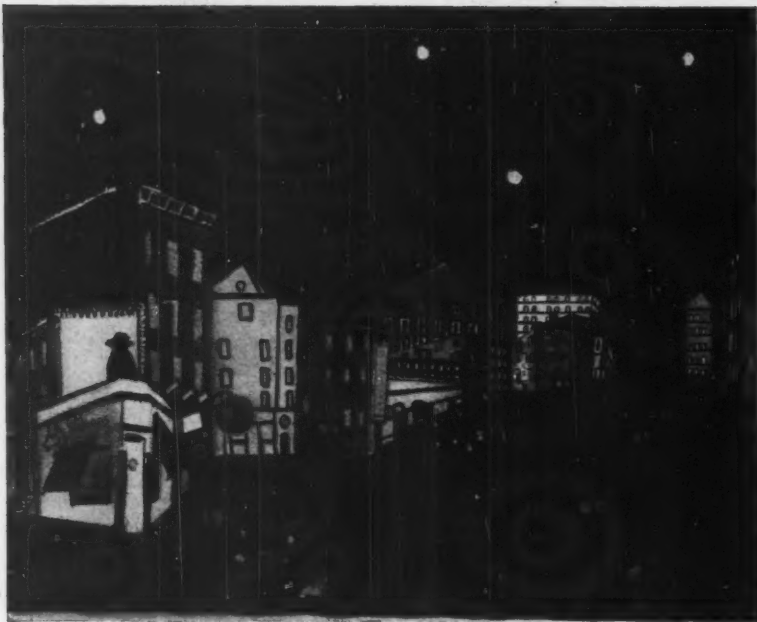
To all who knew him, Joseph Schillinger was a gallant comrade in the

van. More than that, the amazing range of his gifts in many diverse fields of art and science, in an unusually modest and lovable personality, leave behind a cherished and inspiring memory.

All of his work was done with meticulous industry and thoroughness. His problem to reach out from the domain of the "least ratios" on which all music is based, and by application of a similar mathematical analysis to all other arts to bring order and discipline into seemingly chaotic material was a task far greater than any of the fantasies of "pure mathematics" which project into a boundless ether with no limits except the symbols of the craft. It is a matter for sincere gratitude that the announcement has just been made that Schillinger's researches in the mathematics of art have been very thoroughly prepared for publication. That part of the work which deals with the principles of design and the application of color should be of unusual interest to students of art. Aside from these volumes, the training in musical theory and composition which Professor Schillinger developed into a four-year course is already in widespread use, by correspondence methods, by students in many states. During the past ten years he has served on the staff of many well known institutions including the New School for Social Research, New York University, Teachers College of Columbia University, and with Florence Cane.

"He was born with the courage of laughter, and a sense that the world is mad.

"He shall win by the swords of Arthur and the shield of Galahad."



Dim-Out: DE HIRSH MARGULES

Brooklyn Makes Seven Watercolor Purchases

BROOKLYN'S international watercolor exhibition, which closed May 23, kept its international aspect in spite of barriers of transportation by including work of artists of Mexico and several South American countries.

Most New York critics found the Southern art superior to the U. S. section and comparisons of artistic natures from the two continents were inevitable. The consensus seemed to be that the Mexicans are more aware of life and get closer to it than our countrymen who are too closely surrounded by mechanisms that remove the main-springs of life from view. Another general observation was that the Brazilians, Cubans, Argentinians have more drama in their paintings than we, despite the fact our way of reporting may be more masterly.

Orozco and Rivera, shown profusely in the Mexican section, are a powerful pair to rival; and Henry McBride, writing in the N. Y. Sun, pointed out that these two, and the U. S. artists, Ogden Pleissner, William Gropper, Fletcher Martin and De Hirsh Margules, managed by their presence to incline his rating to these two countries as leading in the field that was shown. "And I incline, also, to give a slight edge to the Mexican entries over ours [although] Rivera and Orozco's drawings are exceedingly offhand and our men certainly tried harder..."

De Hirsh Margules' *Dim Out*, reproduced, McBride called "a primitive, and therefore to be taken with a smile, but it is brilliant in color, most decorative and altogether entertaining."

The Brooklyn Museum announced, at close of show, as is its wont, the purchase of seven watercolor paintings from this 12th Biennial exhibition. Margules' *Dim Out* was one; Milton Avery's abstract and patterned *Road to the Sea* was another. And they bought Isabel Bishop's *Card Game*, a street scene with figures; Nicolai Cikovsky's *Light*,

a quick impression of a limpid lake; Chaim Gross' *Reflections*, another wooded lake; John C. Pellow's *Grey Day, Franconia*, which silhouettes evergreens against an uncertain sky; and *Spring Chill*, by Lionel Reiss, another landscape of country at a changing season.

Calder & Tanguy

INTERESTING in idea and unique in its assemblage is the joint exhibition of Calder "Constellations" and recent surrealist paintings by Tanguy which Pierre Matisse has so satisfactorily arranged at his New York gallery through June 5. Calder's experiments with objects in space dingle-dangle in one room, while Tanguy's spatial fantasies, carrying out similar motifs, are displayed in the adjoining room.

In personality and approach Tanguy and Calder differ, the former being a reserved type, the latter expansive, yet their work is sufficiently companionable together. Calder's assorted objects, colored in bright wood-block hues with an occasional deep black accentuation sway against dead gray walls. Tanguy's clean-cut yet subtle subjects done against a restful background of quiet grays keep their astral quality well within the setting devised on canvas.

Priorities apparently have forced Calder to turn from metal to wood, styling new themes, carved hip joints, oblong pieces and round balls, suspending from rods and strings. Tanguy keeps on perfecting his individual painting technique, delving deeper and more skillfully into the realm of fantasy. Clarity of tone and color and realistic third-dimensional emphasis are developed to an even greater extent. Particularly effective are the peacefully poetic *Projet Pour Un Nuage* and the more metallic, deeper-toned *Dame a L'Absence*.—H. B.

Stix Makes Art Easy

IN A SERIES of broadcasts begun May 19 over station WNYC, Hugh Stix, founder and president of the Artists Gallery of New York, talks informally of art to radio listeners who by habit shy away from the subject of painting and sculpture because they consider it too complicated.

Mr. Stix, who finds that the plastic arts are ever present in the lives of everyone, no matter their calling, terms the subject "as old as mankind and, next to religion, perhaps more cherished by people of all countries and all periods than any other human endeavor."

The program, which comes over the air on alternate Wednesdays at 4:30 p.m. (next on June 2), is titled *New York Artists* and Mr. Stix will have as guests a succession of practicing artists of the city who will talk of their work and their problems. It will be revealed, no doubt, that artists are good neighbors, not long-haired aesthetes living in a world apart from all good people.

Mr. Stix himself is in the wholesale grocery business, takes his lunch at The Old Corner, one of the last of the Victorian-decorated bars in downtown New York, catering to men only. He commutes to White Plains, has two children, and yet spends Saturdays and Tuesday evenings at his art gallery, where he has given numerous artists their first one-man shows.

Years of experience with the Artists Gallery has taught Mr. Stix what the resistances to contemporary painting are apt to be among casual visitors to art shows.

On the air, he offers a simple approach to art which all may follow. Fear of painting and sculpture produced in one's own era is an unnecessary point of view, he says. People cling to inherited pictures and develop an attachment for them because they are painted in the manner of the period of our childhood, or even of a century or two before. The style in vogue when we were young and most impressionable we accept without question. But we let a wall grow up between us and our own artist-neighbors.

"If we know in our mind that all creative work must be new—must be different from that which we are familiar with in the past, we can approach this unfamiliar work with a sympathetic attitude which is half the battle of seeing and understanding... The creative artist produces a painting or sculpture to realize his sensitive feelings about his times and surroundings, using a medium that will make those feelings available to people everywhere who wish to share them."

Mr. Stix recommends looking at live art in person: "Give the artist the benefit of the doubt; approach his work with sympathy rather than antagonism or suspicion, and you will receive more enjoyment of art than from all the gallery talks, books on art appreciation and advice of so-called experts on what is good and what is bad in art."

Next *New York Artists* broadcast will have J. B. Neumann as guest of Mr. Stix. Guest of the initial program was Maurice Golubov, artist, who told what he looked for in making a painting.—M. R.

Modern's Activities

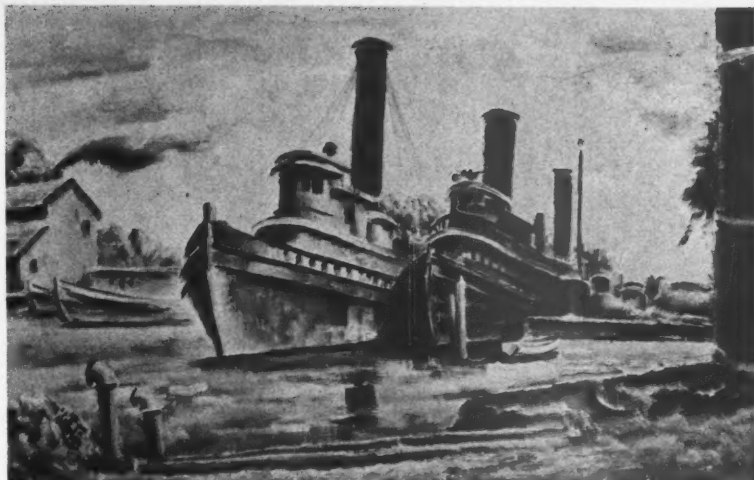
THE MUSEUM OF MODERN ART continues to be a most spirited center of artistic activity. Because of the wide interest in the current exhibition of Latin American Art in the Museum's collection, the closing date of the show has been extended to Sunday, June 6.

The contemporary English painter, Stanley Spencer, is having a group of his oils exhibited through the Summer (until September 19). Spencer's five exhibits were on permanent view in the Tate Gallery, London, until the beginning of the war.

Under the auspices of the Museum's Armed Services Program, collaborating with the American Occupational Therapy Association, an exhibition entitled *Occupational Therapy* opened on May 26, in the auditorium. Designed to clarify and answer questions concerning the role of the occupational therapist in war time, this exhibition includes enlarged photographs showing tried practices in this and the last war. Also on exhibition at this time are handcraft objects and art works executed by patients, working under professional occupational therapists, showing the variety of crafts and related activities taught.

Coming Attraction: On June 23, a retrospective exhibition of the paintings of Morris Hirshfield, self-taught painter from Brooklyn, will open. The show will consist of all the paintings executed by the artist since he first began to paint in 1937, after his retirement from business at the age of 65. The show will continue through August 1.

Brooklyn Landscape by Saul Levine, on view in Chicago's 22nd International Exhibition of Watercolors current at the city's Art Institute until August 22nd, was awarded the coveted William T. Tuthill Prize of \$100 for best painting in the show. The 22nd annual features the work of three noted American watercolor painters: John Marin, Boardman Robinson and William Gropper, each of whom were invited to send a comprehensive group of their paintings in this medium to be shown in a room apart from the 461 watercolors by artists from all over America and south of the border. (Levine's landscape is reproduced below.)



Two Tugs: CHARLES ROSEN

Toledo Makes Room for More Americans

IN MAKING recent changes in hanging arrangements of contemporary paintings and sculpture, the Toledo Museum of Art found it had two tugs left over.

The recent purchase of Charles Rosen's painting, *Two Tugs*, prompted the establishment of another American room last month which gives more space to the hanging of the museum's contemporary American collection of paintings. Besides Mr. Rosen's painting, there hang now in the new room, three canvases purchased from the Toledo 1942 summer annual: *Yellow Roses* by Furman Joseph Finck, *Girl with Ban-*

anas by Doris Rosenthal; *Trees in the Pasture* by Sidney Laufman.

Other paintings, included now with the newly hung, are Julian Levi's *Driftwood*, purchased in 1941, and works by Jean MacLane, Theodore Johnson, Ogden Pleissner, Everett Warner and Robert B. Harshe.

Charles Rosen, long a prominent Woodstock figure, is an instructor in the San Antonio Art Institute. He painted *Two Tugs*, a waterfront scene, at Rondout Creek, Kingston, New York in 1939. The picture shows two boats, in a channel on a chill Spring day in which the sky and water are of intense blue, the lines of the boats sharp and bright in color. Stand pipes and an oil tank on the pier frame the two hulking forms and the scene might as easily be an Ohio barge canal on Toledo's own waterfront.

Joseph Solman Exhibits

Joseph Solman paints people, variations of interiors and still lifes of books and things, all developed in dim-out tones of murky colors, relieved from obscurity by dark outlines and strong patterns. This artist, as evidenced in his current exhibition at the Bonestell Gallery, New York, through June 5, goes in more for flatly decorative experiments than he does for canvases of any deep inner meaning. Design and composition are paramount to spiritual interpretation here, and except for the sharp-eyed *Naomi* and the alert figure of *Edward*, Solman is as impersonal in his character studies as he is in studio set-ups.

In the studio interiors, claims Sidney Janis in the catalogue, Solman pays "homage to various masters of the past by including single examples of each in his compositions, either on the wall or on the table, and each gives the clue to the motif for Solman's immediate design. There is no eclecticism, nor is there any sacrifice of his own personal style, for this motif does not come from the master's iconography but is imaginatively formed by Solman himself."

Like an actor playing Shakespearean roles and perserving his identity.—H. B.



Standing Figure: POLYGNOTOS VAGIS

Modern Greeks

IN CONJUNCTION with the newly published *Miracle in Hellas* by Betty Watson, the Marquie Gallery will present from June 16 to 30 an exhibition of paintings and sculpture by a group of contemporary Greek artists. In this greatly varied display, work ranges from the neat abstractions of John Xceron to the elaborately patterned Matisse-like creations of Nicholas Takis.

Alexander Sideris strikes a more conservative note in the portraits of George Michel and the very feminine *Mimi*, while Aristodimos Kaldis combines a feeling of the Gothic woodcut with modern expression. Primitivism is carried even further by Nassos Daphnis, especially in the *Heavenly Moat*.

Equally delightful is the pictorial story of green pastures called *Nature and Religion*, with the Lord as a shepherd gazing over a high cliff at many small pastures patterned by people, each rising lump of green earth being accentuated by group of two or three wandering humans. George Constant contributes a wistful study of two wide-eyed children called *Awakening* and an unusual composition of *Easter Lilies*. The exhibition is rounded out by the sculpture of Michael Lekakis and Polygnotos Vagis, the artist of the reproduced *Standing Figure*.—H. B.

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Through 3 Centuries

THREE CENTURIES of paintings at the André Seligmann Galleries should keep visitors busy through the month of June, for here is work that ranges from Gainsborough to Maxim Kopf, vigorous painter whose exhibition at the same gallery was such a success this winter. Although the 19th century was a very exciting and productive one in turning the tide of traditional painting, it is the art from the 18th century and from recent years that holds up best in the Seligmann show.

There are fine examples to be found in the early section, particularly the gentle *Ipswich Landscape* by Gainsborough, so satisfying in subject as well as masterly painting. An equally pleasant encounter is the *Venetian Island* by Francesco Guardi. Other examples are the study of architect *Mr. Tronchin* by Jean-Etienne Liotard and the subject painting by Pietro Longhi called *The Doctor's Visit*, a bit of minor human drama.

The first version of Millet's *The Sower* is one of the important pieces from the 19th century, as is the 1886 *Vase with Flowers* by Van Gogh, painted four years before his death and far more conservative than his usual restless flower subjects. Disappointments are the hard-textured Courbet *Snow Scene* and the not too successfully rendered pastel *After the Bath* by Degas.

Color and strong patterns dominate the 20th century selections. Marked for approval are Harry Hering's sturdy conception of simple *Cabins in Georgia*; the peacefully green-blue *Mexican Peasants* by Valetta Swan; a brilliantly cheerful study of a street scene in *St. Tropez* by Juan Mingorance; Marguerite Zorach's *Still Life with Conch Shells*, more realistic in subject than usually associated with this artist's work; and Ary Stillman's strong and well composed *Green Bowl*.—H. B.

Boston's Guild Annual

An important art event for Boston is the Spring Annual Exhibition of the Guild of Boston Artists through June 19 at their own galleries. Participating in the exhibition is the entire membership, displaying the sound craftsmanship and love of visual beauty that link these artists together. This manner of execution, inspired by respect for the old masters, continues to prove its ever-important value in contemporary artistic endeavors.

At a recent meeting of the Guild, Mary O. Bowditch, sculptor, was elected to the board of managers and Gertrude Fiske, painter, was re-elected secretary. Other members of the board are Leslie P. Thompson, president; Aldro T. Hibbard, vice president; Bernard M. Keyes, treasurer; Frederick G. Hall and Frank W. Benson, managers.

John H. Holmes, manager of the Guild, reports that the exhibitions held this season by the Guild were successful financially and attracted large numbers of art enthusiasts. He also writes that five members have entered the armed forces; they are Stanley Woodward, John Lavalle, Loring Coleman, Elmer Greene, Jr., and Richard D. Briggs.



Samba Flows in Her Veins:
MARIA MARTINS

San Diego Continues

DISPOSSESSED but not forgotten, the Fine Arts Gallery at San Diego, California, which had to give up its beautiful building in Balboa Park to the Navy last Spring, has received as a gift a sculpture in jacaranda wood, by Brazilian Maria Martins, called *Samba Flows in Her Veins*. The museum is temporarily located now at 2324 Pine Street with every intention, and every sign, of carrying on.

Maria Martins, who is the wife of the Brazilian Ambassador to the United States and resides in the Embassy in Washington, has invaded via her sculpture a number of museums and noted collections, since her recent introduction to the New York art world. San Diego received the figure (reproduced) from "certain interests in the East" through the instrumentation of Valentine Dudensing, New York dealer.

Belnap Sisters Co-Showing

Alice S. Hawkes and Eleanor B. Humphrey were the Belnap sisters of Louisville, Ky. As girls, they traveled extensively and both studied painting abroad. Now that they've settled down, they paint the places they remember and the places they see now.

Their joint exhibition, at the Studio Guild in New York, shows the sisters to be fond of gay color, of scenes of leisure (like lounging in *Florida Sunshine* under a red garden parasol, dressing up in costume, lunching on the beach, etc.). It is hard to distinguish between the work of the two who both paint in small size, and use a like range of palette.

Enrico Donati's Colorful Paintings

IMAGINATIVE VIGOR, in which color runs rampant with intensity and brilliance, characterizes Enrico Donati's unusual paintings at the New School for Social Research through June 9. Donati comments that he "never asked 'what' to the mysterious enchantment of a tune." This is felt in his work, for the artist apparently gives himself up to his emotions and paints with virility, and a lavish palette, his own highly individual impressions in which music and art are fortunately combined. It can be said that Donati doesn't stint on his feelings or his color.

One of the strongest documents is the richly plastic fantasy of a *Black Pearl* in which iridescent color is physically manipulated by the aid of a palette knife, giving impact and beauty to the work. From this concrete study Donati turns to an interpretation of *Midnight*, equally powerful in brilliance and technique but more definite in mood, as is the *Inspiration*, an exotic wraith-like figure of an artist at work on a canvas of bursting color complemented by visionary figures of dancers. Donati is as unpredictable as he is enthusiastic. His *Circus* is not the usual gay entertainment number, but is done in passages of moody indigo blues, being more dreamlike than blatant.—H. B.

Chinese Courtyards & Flowers

The American Institute of Decorators, with national headquarters in the Fuller Building, New York, puts on shows of art now and again, building them on themes which, recently, have taken on definite good neighbor aspects.

Present show is a loan exhibition of Chinese paintings of *Courtyards and Flowers* which the arts committee has obtained from the Metropolitan Museum, from the dealers C. T. Loo, Dikran Kelekian, and from Giovanni Del Drago, S. H. Hoo and Mrs. Kenneth Torrance, decorator (on view until June 12).

Marina (Black Pearl): ENRICO A. DONATI. At the New School to June 9



Hitler Meets God: MRS. IRVING T. BUSH

"They" and Mrs. Bush Paint Prophetic Pictures

IN BRINGING her assemblage of spirit pictures "Memory and Prophecy" to the Grand Central Galleries for public scrutiny, Mrs. Irving T. Bush leaves a loophole for the critic. "They" guided the hand of the mystical Mrs. Bush, whose auburn hair tops a pair of friendly, and sometimes merry, brown eyes. "They" are responsible for these pseudo-dramatic compositions, these swirling black and white treatises on the present world upheaval. So it is to "them" in the nether-nether regions that any art criticism should be directed. Since the spirits paint the pictures, maybe Mrs. Bush can manage a way to get the reviews across to them.

Among the subjects these Unseen People have thought up are crumbling skyscrapers with giant bombers soaring over middle Manhattan, and *Greed, the War Machine*, a Bush ogre forcing ropes of marching soldiers into a many-knifed machine. The artist's unique sense of pattern is particularly effective in *Sabotage*, showing an enormous

snake coiled in and out of well spaced factories and power plants; and in *Victory*, with the strange bird motif so often encountered.

First glance at these graceful white egrets and flying cranes suggest that they might have been intended for fire screens. But closer examination usually discloses an emaciated body rocked on a raft in a turbulent midnight sea or a newly laid grave on a distant island. One bird that might perch comfortably on a Lily Dache hat makes a swift flight over melted wax houses in *Famine*. Another striking canvas is *Hitler Meets God* with Hitler not looking like Hitler, nor perhaps God like God. "They" also did a fairly good job in 1937 on *Wherefore War*, with impasto white skulls rolling around like cocktail nuts and broken ranks of soldiers all over the place.

The spirits must have been more cheerful when they came to the gay little compositions of remembered scenes from the Island of Guam, or else they leave these subjects entirely with Mrs. Bush. There is something blithely pleasant about these bright colored scenes, after the egrets and horrors. Thickly painted and resembling embroidery, they have a definite movement of sweeping winds, the rhythm of native chants.—H. B.

Peterdi from Hungary

Between wrestling for a living, selling post cards and posing, the Hungarian painter, Gabor Peterdi has managed to pursue his art career. His first New York show at the Norlyst Gallery until June 14 reveals Peterdi to be a romantic painter with a lively imagination, and something of a colorist. Subjects are warriors, horses and bulls with plenty of action going on in these experimental fantasies that cover just about everything from rather prehistoric swamplands to a *Damned Angel*.

Patriotism and farm life also are of importance with *Fire and Blood* vieing with *Joe Allen Goes to Town*. Attestation to the artist's draughtmanship is found in the horse and angel sketches. Peterdi has been in America since 1939.

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Conspirators: HERBERT FERBER

Sculpture by Ferber

SCULPTURE and drawings by the nervously energetic Herbert Ferber, at the Midtown Galleries until June 5, prove that he has ideas as well as talent. Ferber, not content to model the human form as nature sees it, concentrates on emotions and spiritual anguish made by man and the world.

The war and human distress have left marks on this sensitive sculptor, and he portrays with personal distinction the twisted wreckage of the living. Highly emotional are the haunting *Marsyas Flayed* and *Shadow of a Hero*, a two-sided impression of man as a warrior, one arrogant and brave marching into battle, the other sick and stumbling. Other striking examples are the suspended *Avenger* and two studies (one bronze, one wood) of a sinister pair of *Conspirators*, who have put their heads together for no apparent good. Ferber has a trick way of working two-dimensional heads, concave and convex interpretations of gaunt men.

Another interesting piece is the small group of heads called *Spectators*, which has the stoic and flatly decorative quality of Karl Hofer's painted figures. The strong sculptural drawings of massive limbed ladies have weight.—H. B.

Christmas Cards

THE GOOD NEWS is that the American Artists Group is going to stop and start all over in the making of Christmas cards for the general market for Christmas 1943.

According to announcement made by Samuel Golden, director of American Artists Group, designs are being solicited from artists all over the country, no matter their affiliations with another organized group, in a competition which will close July 1. Artists for Victory is sponsoring, in cooperation with A. A. G.

Twelve prizes will be awarded to designs chosen for reproduction. The prize-winning paintings, and any other works reproduced as Christmas cards, will be paid for by royalties to the artists who submitted them. All accepted pictures will be shown in exhibitions throughout the country with due credit to the artists. First prize is \$300; second \$150; third \$100; nine designs will receive \$50.

The purpose of the contest is to assemble a collection of pictures which will reflect, for our own times, the eternal and universal symbols of Christmas. Any media and subject matter may be chosen which best fits the artist's creative talent but it is a message of hope to a war-torn world the two organizations wish to see expressed on 1943 Christmas cards. Christmas as the universal symbol of the brotherhood of man, of faith and goodwill; pictures that express the hope of mankind for a world growing out of the Four Freedoms of the Atlantic Charter; that reaffirm the universality of the Sermon on the Mount; that will express the Christmas Spirit in terms of global peace.

Acting on the jury of selection and award will be John Taylor Arms, member of the board of Artists for Victory; Rockwell Kent, president of the Artists League of America; Hobart Nichols, president of the National Academy; Harry Wickey, sculptor and etcher; and Samuel Golden, director, American Artists Group, Inc. Prize winners, choices for reproduction, pictures for national exhibition, will be decided by this jury.

All entries must be in, sent prepaid to Artists for Victory Christmas Card Competition, 106 Seventh Avenue, by July 1 after entry blanks, obtained at that address, have been filed. Winners will be notified by telegram as soon as the awards are decided.



Mia Madre: WARD MOUNT

Jersey Honors

VISITORS acted as jurors and designated prize winners among exhibitors at the recent exhibition of the Painters and Sculptors Society of New Jersey.

Opening night at the Bergen Branch Library in Jersey City was attended by 500 visitors who voted their preferences among the 71 paintings, sculpture and pastels shown. Interest in the exhibition seemed unabated by war and travel rationing. During the 12 days of May in which the exhibition was shown, more than 1,200 people attended.

Ward Mount, attractive founder and president of the Society, and art instructor at the Jersey City State Teachers College, exhibited a sculpture, *Mia Madre*, a tribute to her mother and "to all mothers who have passed on." Visitors voted first prize in sculpture to this work but Mrs. Mount declined the honor and Donald Beddages, who is too young to be a member of the Society, was awarded the prize and first designation for his sculpture, *Old Timer*.

Among paintings, first prize went to Dorothy Iwinski for *Flower Arrangement*; second prize was won by young Donald Beddages for *Studio View*; third prize was split between Lillian Hass for *Grand Teton Mountains* and Mae Sinsky, for *North Hackensack*. Both watercolor prizes went to Ralph W. Burnham for *Meridian* and *San Gabriel Mission*.

Other than the popularly acclaimed paintings, were exhibits which pleased a New Jersey reviewer who had words of praise for the Ford family (Leonard, who paints "in best academic manner," his wife, Irene, who showed three oils, and their daughter Gigi); for David O'Neil's seascape, *Crescendo Nocturnal*, and his *Campobello*; for Edna Perkins' *Pink House* and Margaret McElroy's *Autumn Gold*.

Many of the exhibitors are former students of Ward Mount.

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Columbus Annual

A SUSPICION is growing among members of the *Digest's* staff that museums all around the country really enjoy their local art annuals. Our correspondents, the museum directors, seldom fail to describe shows by local artists as "decidedly the best we have held in years." From Palm Beach to Laguna Beach, from Hoosier country to Southern States Art League, the report is always the same, even prefaced, at times, with the observation, "in spite of the fact that many of our usual exhibitors are now in the armed forces."

And so the 33rd annual exhibition by artists of the Columbus Art League is of the best! The show, held at the Columbus (Ohio) Gallery of Fine Arts until June 3, includes paintings and graphic arts; sculpture, ceramic sculpture and pottery.

Prizes were numerous. The Frederick W. Schumacher prize of \$200 for most meritorious work went to Robert O. Chadeayne for his painting *This Proud and Angry Dust*, showing a fighter fallen prostrate. Ray Kinsman-Waters received a \$50 prize for a large watercolor *Landscape* which takes in miles of hilly country dotted with farm houses, church, zig-zag road and fences. Mrs. Carl Zappfe and Edna Way each received \$50 prizes for their paintings, *A Sunday Dinner* and *I Went for a Walk in the Woods*, a watercolor of ferns and flora. Emerson C. Burkhart painted an earnestly detailed self portrait at easel and was awarded \$25.

Not usual with annuals was the Magnuson award of \$25 for most appropriate framing. This went to Pvt. Robert M. Gatrell for his painting, *Contemplation*; the best print in the show, *Night Market* by Carolyn G. Bradley, received \$10; the limestone sculpture of *Sisters* by Paul Bogatay received \$50. R. Hoffman's wide-mouthed *Hippo* ceramic sculpture received another \$50 and to Arthur E. Baggs went a \$50 War Bond for two wheel-turned pottery pieces, white porcelain vase and white tea pot.

Cameron Booth acted as one-man jury of selection and prizes. He awarded honorable mentions also to Pvt. Gatrell for a group of three oils, to a portrait by Ray Kinsman-Waters, and to the painters Alphonso Castricone and Eugene McFarland. Mentions went, also, to Harriet Kirkpatrick for a print; John Rood for a group of wood sculptures; Chester R. Nicodemus for a ceramic sculpture of *Taurus* and to Paul Bogatay and Edgar Littlefield for pottery pieces.



Left to Right: Alonzo Lansford, Director, Telfair Academy; Anita Eppinger, Lamar Dodd (auctioneering); Constancia Smith

Art for Bonds for Bullets for Art

THE FACULTY and students of the University of Georgia and the citizens of Athens, Ga., were the buyers at an auction of paintings, ceramics and craft-work held May 11, when \$6,818.85 was paid in bonds and stamps for the works offered.

It was the Art Students League of the Georgia University that promoted and ran the sale which was conceived by Lamar Dodd, noted painter and head of the university's progressive Art Department. The art faculty and students donated works of art, Dodd and Alonzo Lansford, director of Savannah's Telfair Academy, alternated as auctioneers in the historic Chapel of the University. The money realized from the sale was invested in War Bonds which are being held in trust by the Art Department until maturity, at which time they will be used to start a scholarship foundation for needy art students or to buy more contemporary American art for the school.

Georgians bought craft objects for as little as \$1, paid \$75 for a gouache of *Cala Lillies* by Lamar Dodd. The surprising total of the three-hour auction was realized through the selling of a sketch made by John Steuart Curry for a Justice Department mural. Four enthusiasts bid, sight unseen, for the cartoon until the price paid was \$5,600.

Curry had donated this work by telegram two hours before the auction but the drawing was not there at the time of the bidding. The buyer was C. A. Trussel of Athens.

Residents of the city had such a good time they have requested a repeat on the auction which the University has come to call: Art for Bonds for Bullets for Art.

Gives Lawrence \$200,000

Lawrence College, Appleton, Wisconsin, is 96 years old but never in its history has it received a gift of the size recently made to the College by Mr. and Mrs. Charles M. Worcester of Chicago.

Mr. Worcester, honorary president of the Art Institute of Chicago, and his wife, gave \$200,000 to Lawrence; and its president, Thomas N. Barrows, announces that the fund will be used to promote the fine arts program. The College has invested the entire amount in War Bonds and will use the income to support and advance the cultural life of the college till war's end, at which time the fund will be used as a nucleus for building a fine arts center.

Mr. Worcester is known generally throughout the midwest where he has taken an active part in art affairs.

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Drawing by Corporal Richard Gaige

Corporal Gaige Presents "Me and the Army"

"LET'S GO!" is the phrase that sticks most in the mind of Corporal Richard Gaige, remembering his first days as a draftee in his illustrated book *Me and the Army*, just published by American Artists Group. The spirited drawings from this first-hand account of the life of a new soldier are on view at the Knoedler Galleries, New York, until June 18, proceeds from the sale of the drawings to go to the Army Emergency Relief.

Cpl. Gaige, who hails from a dairy farm near Ithaca, N. Y., and wears size 12 shoes, has written an engaging and modestly sincere account of life in the Army. His drawings are quick and able and delightfully unforced. The talent he displayed before being called to arms had much to do with seeing life before him unfold pictorially. When asked to "Write home and tell us what you are doing," he saw a need for his sketches. There were no picture postcards, nothing in the Post Exchange to give the picture of a soldier's life. So Cpl. Gaige got permission to observe and sketch and got to work producing a lively drawn narrative on the mass turnout of new soldiers.

The artist doesn't bother with facial expressions or features and often this produces a robot-like impression, but he doesn't miss much on accurate details, filling in his well planned compositions with essential parts of the actual scene. With these alert observations go an excellent sense of composi-

tion and an accomplished massing of crowds. Gaige takes the outsider behind the scenes. The Army is certainly a public place, as observed in these drawings. Gaige writes: "If I wanted privacy, I closed my eyes."—H. B.

Atlantic City—Last Resort

In an effort to do their bit toward relieving the monotony of life for Service men coming into Atlantic City in ever increasing numbers, a few women of the Art Department of the Atlantic City Woman's Club equipped a studio last October with the permission and assistance of the U.S.O.

Artists in the ranks, stationed nearby, have made good use of the art materials so generously supplied. Local artists give criticisms and assistance when it is requested and, on "Portrait Nights," make sketches of soldiers who wish to sit for their likenesses. These portraits are sent to whomever the soldiers designate.

Recently, members of New York's Salmagundi Club have undertaken to supply the Atlantic City workrooms with exhibitions of paintings and photographs of sculpture; and prominent members of the club travel to the sea resort to give demonstrations of painting to the artists in service. The exhibition schedules may soon include other army posts and coast guard headquarters in Atlantic City, and Brigantine, and elsewhere.

NEWS OF FINE PRINTS

Number 3 of this occasional publication devoted to etchings, engravings and all kinds of fine prints is now ready and will be sent without cost or obligation to anyone interested in prints. Simply send your name and address to Alfred Fowler, c/o The Torch Press, Cedar Rapids, Iowa.

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PAINTINGS—OBJECTS OF ART

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The Question of Nationalism

From Aristodimos Kaldis, Greek-American artist, comes the following comments on the long-standing controversy between nationalism and internationalism in art. Mr. Kaldis, whose painting smacks of both his Greek heritage and his American environment, links his arguments to the combination exhibition of Ancient Chinese and Modern French art currently showing at the Bignou Galleries in New York (see May 15 issue). Mr. Kaldis:

"In the May 15 issue of THE ART DIGEST, you discuss Samuel Kootz's recent book. The 'irritations' are caused by Nationalism versus Internationalism in art. The truth of the matter is that a great creative artist, although painting mostly within certain geographical locations, which we call national boundaries, makes his work penetrate the frontiers of other countries and thus he becomes a universal painter. When documentary evidence is lacking, then seven City States may claim his birth as it happened to that blind bard Homer who wrote or recited colorful words.

"As I say in my recent article in the Greek Sunday National Herald (a clipping of it I enclose) where I discuss the unique exhibition of Ancient Chinese and Modern European Paintings at the Bignou Gallery: 'My aim is to show that there is no such thing as a pure national art just as there is not any pure blood as the Nazis tried unsuccessfully to prove. That races and nations possess certain characteristics determined by climate, social conditions and other contributing factors, no one will deny. But at the same time every honest person will agree that China, like Greece, was and is open to foreign influences. The truth is that a genuine creative artist learns from the great traditions of painting, and studies his environment; otherwise he lacks self-expression.'

"I understand your wrath about those who try to present as American artists painters who in most cases copy Picasso, Cézanne and other masters of the French Modern School. As an editor of research of the Mural Division of the N. Y. C. Art Project I was confronted daily with so-called ultra-modern American artists whose Internationalism in most cases was confined to copying. My efforts to organize educational lectures were aimed to orientate these painters toward the wealth of ancient sources which many of these French painters assimilated. If I remember correctly I believe that you yourself in your crusade for the so-called American Painting say the same identical thing in your book Modern American Painting. Thomas Eakins, one of the few American painters of the 19th century possessing self-expression, perhaps would have achieved greatness if he had had the advantage of the cosmopolitan French environment."

"Contemporary America is rapidly becoming cosmopolitan because our Europeans, Africans, Chinese and a sprinkling of other Asiatic races are no longer chattel slaves or isolated immigrants but important contributors to the cultural life of this great democracy. With polyglotism slowly but steadily disappearing we are approaching a stage that will enable us to absorb and recreate all the treasure of human achievement in the realm of art. Our parochial complexes of the past will not come back because our boys today are fighting in every part of this globe and certainly they will influence and be influenced by all their brothers.

"The exhibition of Ancient Chinese and Modern European Paintings together with American ones at the Bignou Gallery is a progressive step toward the understanding of other peoples' cultures. And this is not a pious wish but a fact well known to artists and art appreciators who are delighted to see so many good paintings irrespective of the opinions of those who may disagree with the catalog explanations.

"There are no tricks of magic, realisms, coney island ballyhoos or what not but a sincere belief in John Dewey's fundamental conceptions of education. One may agree or disagree with these conceptions but the truth is that today the Barnes Foundation is internationally known as the foremost collection of Modern Art. . . .

"Now who can fail to see the contrast that a Dufy landscape causes in the company of the serene grandeur of the Chinese landscape or the thunderbolt power of the Olympian Cézanne. As to the Matisse pictures, who can fail to realize the cosmopolitan touch of this master whose pictures can be at home in almost every part of the world. As to pedantic mystical approach of art historians to the sources of this and that painting I can only say that we are mostly in the dark concerning the origins of artists' thoughts. Such a method leads us to forced absorption of dull facts and their parrot-like recitation."

June 1, 1943

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*The Backgammon Players: SOHO
TENIERS TAPESTRY. In Walker Sale*

At Parke-Bernet

THE KEYNOTE of this fortnight's auction at the Parke-Bernet Galleries is furniture, Georgian silver and decorative objects. This material will be dispersed at public sale on Thursday and Friday afternoon, June 10 and 11 at 2 P.M. The collection has been removed from "Brookside," Great Barrington, Massachusetts and offers property from the estates of the late William Hall Walker and Gertrude D. Walker.

First to go under the hammer will be the American and English furniture which includes 18th century Chippendale carved walnut chest-on-chest with fretted and scrolled pediment; a Chippendale carved mahogany sofa in 18th century needlepoint; and Georgian chests of drawers, secretaries and other desks, tables and chairs. Also to appear will be French and other Continental furniture. Notable among the decorations are paintings, etchings, clocks and porcelain ornaments. The tapestries feature a Louis XVI Aubusson hunting tapestry; and two Soho Teniers tapestry portiers (circa 1720) by John Vanderbank, with interesting genre subjects titled *The Backgammon Players* and *The Fortune Tellers*, these being among the few Soho tapestries taken from Teniers' cartoons.

Next to appear will be a group of Renaissance art objects which consist of South German brass plaques, Urbino majolica and stained glass panels. Among the Chinese porcelains are K'ang Hsi blue and white hawthorn ginger jars; a pair of Yung Cheng rose-verte temple jars and a vase of the three Star Gods; and a Wan Li five-color ginger jar with phoenix and peony decoration.

The fine Georgian silver auctionables include, from the period of George III,

a handsome oval tea tray and other pieces by Paul Storr; a set of four coasters by William Bateman, and a tea service, a coffee urn, and pairs of dishes and platters.

In addition there are sets of silver dinner plates; Georgian Sheffield plate table articles; sterling silver dishes and services of flatware. Choice English table China, and table and decorative glass are listed. Oriental rugs offer a Kirman cypress carpet, a Sehna animal rug and Tabriz silk rugs.

The collection will go on exhibition June 4.

Auction Calendar

June 2. Wednesday afternoon. Parke-Bernet Galleries; from O'Keefe et al: Stokes' iconography, Valentine's manuals, Peter's Connecticut and other Americana. Maps. Prints. Art and illustrated books. First editions of Beethoven, Schubert and Schumann scores. Now on exhibition.

June 3. Thursday afternoon. Parke-Bernet Galleries; from property of Joseph F. Cerny and Mrs. John King Reckford: terrace and garden furniture and statuary offering tables and benches, some inset with 18th century talavera majolica tiles, chairs and settees. Italian Renaissance marble fountains. Bronze, lead and marble statues. Forged iron gates. American and English antique country house furniture. Sheraton and Hepplewhite mahogany furniture, gilded mirrors, paintings, prints and drawings. Bristol and Sandwich glass; famille rose "Oriental Lowestoft" porcelain. Now on exhibition.

June 4. Friday afternoon. Parke-Bernet Galleries; from property of Mrs. Fred Fisher and Charles W. Rinehart: Period furniture. Georgian silver, paintings and drawings. Oriental rugs and decorations comprising furnishings from the yacht *Nakhoda*, owned by Mrs. Fred Fisher. Now on exhibition.

June 9. Wednesday afternoon. Parke-Bernet Galleries; from estate of late William Hall Walker: Sets on Standard English, American and French authors; books on Japanese art, extra illustrated and color plates. On exhibition June 4.

June 10 and 11. Thursday and Friday afternoon. Parke-Bernet Galleries; from estate of late William Hall Walker: English and French furniture including English satinwood pieces and American antiques. Also included are decorative objects of copper and brass; decorative Venetian glass, table porcelain; Georgian silver, Chinese porcelains. Oriental rugs, Aubusson tapestries. On exhibition June 4.

The Auction Mart

Appearing in order are the name of the artist, the title, the name of the sale, the buyer (if any announced), and the price. P-A indicates the Plaza Art Galleries; P-B stands for Parke-Bernet Galleries; and K indicates Kende Galleries.

Jewelry

Diamond Necklace and Pendant, 16 carats (P-B, Yeager et al) L. J. Marion, Agt.	\$14,500.00
Diamond Ring, 10 carats (P-B, Yeager et al) M. D. Benzaria	14,300.00
Magnificent Diamond Ring, 7.75 carats (P-B, Yeager et al) New York private collector	11,500.00
Emerald and Diamond Bracelet, 14 carats (P-B, Yeager et al) M. D. Benzaria	7,400.00
Diamond Necklace, 20 carats (P-B, Yeager et al) New York private collector	6,600.00
Ruby and Diamond Bracelet, 10 carats (P-B, Yeager et al) L. J. Marion, Agt.	6,200.00
Emerald and Diamond Flexible Bracelet, 22 carats (P-B, Yeager et al) private collector	4,600.00
Three Stone Diamond Ring (P-B, Yeager et al) Raymond Abrams	2,600.00

Carpets

Sarouk Carpet (P-B, Willock) M. V. Horgan, Agt.	\$ 700.00
Sehna Kurd Herati long carpet (P-B, Willock) S. Darsa	570.00

Tapestries

Piqueaux: <i>Mimes Juveniles</i> , after Boucher and Tessier. Four Louis XVI Royal Aubusson Medallion Tapestries (P-B, Speyer) New York Dealer	\$6,000.00
Early XVIII Century Teniers: <i>Massqueraders in an Inn</i> (P-B, Speyer) Richard Zinser	1,200.00

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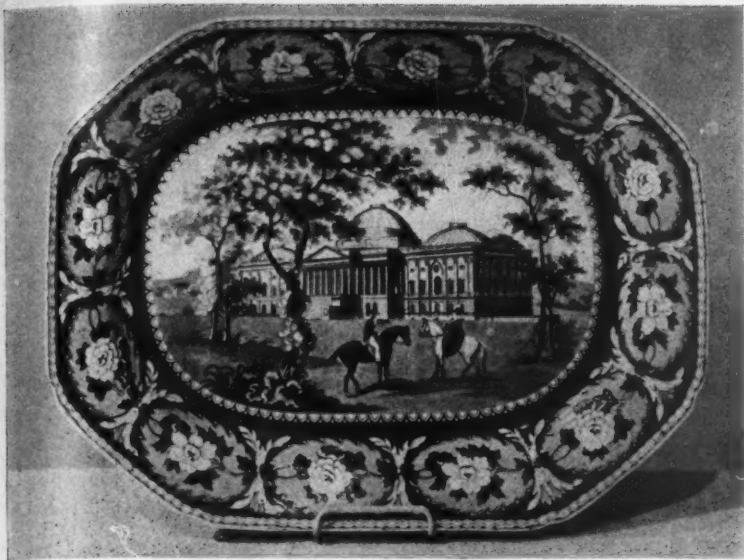
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K. M. Semon and is the second part of the entire collection.

The first group of aristocrats to adorn the table-top is the blue Staffordshire which includes many fine examples made by the following noted makers: Joseph Stubbs, John and William Ridgway, Enoch Wood & Sons, Thomas Mayer and John Rogers & Sons. Outstanding plates are *Boston State House, Landing of Lafayette, Arms of New York* and *Arms of Rhode Island*.

The platters include *Castle Garden, Battery, New York, Capitol, Washington* (reproduced left) made by the Ridgway Brothers, *Lake George* and *Christianburg, Gold Coast, Africa*. There are also many other fine pieces of tableware in excellent condition.

The Chinese pottery and porcelains next appear and will consist of many Ming, Ch'ien-Lung and Yung-Cheng vases, a K'ang-hsi pottery jar and a pair of decorated porcelain vases. There are also many objects in carved green jade, white jade, lapis lazuli and pewter.

The Wedgwood Jasper ware includes many beautiful pieces, outstanding of which are blue and white candlesticks, covered urns, vases, an unusual pair of bronze scales decorated with jasper camelia, and table lamps.

Among the American pressed glass examples, there are the following patterns: double paneled daisy and button, teardrop and tassel, pleat and panel and maple leaf. There is also a collection of marble glass and other fine glass ware.

Tamayo to Judge Murals

Rufino Tamayo, Mexican artist now living in New York, has been invited by the Springfield (Mass.) Museum of Fine Arts to act on a jury which will select a mural from those submitted in competition to the Museum. The artist will replace as jurist Henry Varnum Poor who is now in Alaska with the Armed Forces.

Tamayo has himself just completed a mural at Smith College, Northampton, Mass.

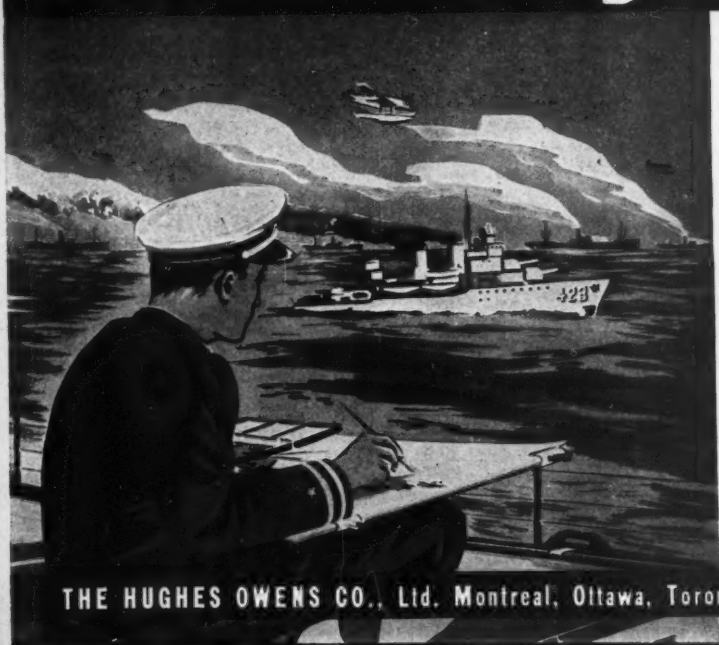
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Books

Alfred Davidson

A DISCUSSION embracing a widely neglected artistic sphere is embodied in a recently published book, entitled *Medieval American Art** by Pál Kelemen which presents a historical survey of the art expressions of the Maya, Aztec, Inca and other ancient Indian tribes, achieved prior to the landings of Columbus. The book, in two volumes, is a collection of numerous photographs derived from diverse sources and an accompanying text which examines the creative impulse of the seemingly uncivilized aborigine, to find its manifestations tantamount to 15th century European production.

Previously Pre-Columbian art was viewed from an archeological, anthropological and ethnological perspective. However, author Kelemen reverses the field of research and probes the Indian creation in the light of art history consolidated with critical evaluation.

Kelemen is a European scholar who, early in his career, turned his attention to the Impressionists of the 19th century, and later, to the obscure and insecure provenances of Early Christian art. After coming to America, he realized the wealth of our own medieval art and turned to make a survey of this rich source of aboriginal creation. The fruits of his labors, which spanned a ten year period, are herewith prescribed. One of the volumes contains photographic material that has never been presented in a single tome; and with the author's extensive background in the medieval field he is able to express the problems of aesthetic experience of these prehistoric American monuments.

To simplify the maze of material presented, the author includes in the illustrated volume a map that delineates the geographical areas like Southwest America, Mexico, Maya, Interlying and Andean areas, from whence the creation emanated, and makes the proper general classifications to categorize the various contributions in architecture, sculpture, pottery, textiles, metal work, jade, other applied arts, murals and manuscripts.

To note an interesting analysis made by author Kelemen: He measures Colombian art with the creative yardstick of the art of other medieval worlds and very ably justifies his scholarly endeavor. In the sketches of the areas and their productions, the author very wisely utilizes the findings of archeological investigations; and to further simplify the problems, he defines fully the various techniques and tools employed by the untutored artists of the American old world.

With regard to recent astute concern with both the past and present of our neighbors to the south, this survey not

**MEDIEVAL AMERICAN ART.* By Pál Kelemen. New York: Macmillan Company. 2 volumes. 413 pp. of text. 306 plates of photographs. \$22.50 a set.

only fills an important hiatus long felt by the serious art students and laymen, but maintains high importance in cementing the bonds existing between the two vast continents of the western hemisphere.

As Soldiers See It

Scheduled for June 21 publication, is a book with a foreword, followed by a virtual exhibition of paintings between covers, made by soldiers of Fort Custer who were artists before their induction in the army. American Artists Group is the publisher of this military pictorial autobiography which tells through its pages the distresses as well as the pleasure of life in training camp. The loneliness and bewilderment of the raw recruit, the pride and exultation of a "veteran" who completes his basic training, and so on to battle.

Colonel George T. Shank, Commanding Officer at Fort Custer, Michigan, has encouraged the development of illustrators under his command from the start; Sidney W. Seeley, Michigan artist, has directed the artists' work and writes the foreword to the book which will sell for \$2.00 cloth bound; \$1.00 paper bound.

Gabriel Blew Another Tune

Gabriel Spat, French artist, painted Paris in its happy days when the Luxembourg fountains played, the chestnut trees bloomed, and there was happiness and sunshine over the land. Then, June 1940 found him a huddled refugee in the south of France with hundreds of thousands of ex-Parisians around him. In 1942 he returned to his city and he painted its altered countenance "with the hatred of a child and the bluntness of a primitive being"—according to the New York Society of Illustrators which is exhibiting his work until June 11.

Gabriel is here, now, and he paints New York as he once painted Paris. Humanly, affectionately, humorously, poetically. He paints sailors on leave, young equestriennes in Central Park, Times Square with its good-humored, jostling crowds. His pre-war Paris paintings, those of occupied Paris, and his New York watercolors and sketches, make up the exhibition of sixty paintings of contemporary life in two cities whose Judgment Day (don't blow, Gabriel) hasn't come yet!—M. R.

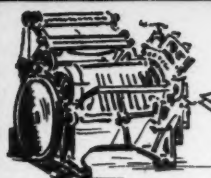
Erie Artists Hold Annual

At the 20th annual exhibition of paintings by Erie artists, held in the art gallery of the Erie, Pennsylvania, Public Library under sponsorship of the local Arts Club, three prizes and four honorable mentions were given.

Charles B. Cross won first prize with two oil landscapes: *Hog Killers* and *Landscape*. Second prize went to Connie Crane for an oil portrait of *Eunice*; third prize to Arthur Berenstein for *Pool Room*. Honorable mentions were designated in this order:

To Lucy Drake Marlow, for *Landscape* in oil; to William Bahmermann, for *Through My Window*, a landscape in oil; to Susan Van Cleve, for a *Still Life* in oil and to Wilbur Adams for two watercolors, *The Auction* and *Carnival*.

Milton S. Fox, instructor in the Cleveland Museum of Art, acted as juror.



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ANNUAL

Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date—The Editor.

Denver, Colo.

FORTY-NINTH ANNUAL EXHIBITION, June 28-Aug. 29, Denver Art Museum. Open to all artists. Media: oil, sculpture, drawing, lithography, etching or wood block prints. Jury. Prizes. No fee. All works must be delivered at Chappell House, 1300 Logan Street, from May 31-June 9. For further information, please address inquiries to the Museum Secretary, Rose M. Blount, Denver Art Museum, Denver, Colo.

Gloucester, Mass.

21st EXHIBITION, June 27-Sept. 12, North Shore Arts Association Galleries. Open to all artists. Media: Painting, sculpture, etching. Jury. Prizes. Entry cards & work due: June 11. For further data write Mrs. L. Edmund Klotz, Sec'y, Ledge Rd., Gloucester, Mass.

Lowell, Mass.

ALL YEAR ROUND EXHIBITION, Whistler's Birthplace (An Art Museum). Open to all professional artists. Media: All. Fee: \$1.50 per picture. Jury. Single pictures are eligible. For information write John G. Wolcott, vice-president, Whistler House, 236 Fairmount St., Lowell, Mass.

New York, N. Y.

ARTISTS LEAGUE OF AMERICA EXHIBITION "ARTISTS IN WAR PRODUCTION," June 13-July 3, A.C.A. Gallery. Open to all artists engaged in war work. Media: all. Entry cards and entries must be submitted May 29 from 2 P.M. to 8 P.M., A.C.A. Gallery, 26 W. 8. For details write Artists League of America, 13 Astor Place, New York City.

Rutland, Vt.

SUMMER EXHIBIT, June 1, Rutland Art Gallery. Open to artists of Vermont and artists within 50 miles of Rutland, Vt. Media: Oils and watercolors. No jury. Fee: Membership dues \$1; 50c fee for non-members. Entry cards due May 22; works due: May 31. For further data write Katherine K. Johnson, 139 Killington Ave., Rutland, Vt.

Saranac Lake, N. Y.

SARANAC LAKE ART LEAGUE 9th ANNUAL, Aug. 6-20, Harrietstown Town Hall. Open to all artists. Media: All and sculpture. Jury. Fee: \$1. Entry cards due July 22; works due July 22-July 29. For data, write Saranac Lake Art League, P. O. Box No. 533, Saranac Lake, N. Y.

Youngstown, Ohio

OHIO SERVICEMEN'S EXHIBITION OF WATERCOLORS AND DRAWINGS, Oct. 3-Nov. 1, the Butler Art Institute. Open to residents and former residents of Ohio now in the service. Media: watercolors and drawing (unmatted), done while in the service. No fee. Jury. Prizes. Entry cards and works due Oct. 1. For further information write the Secretary, the Butler Art Institute, Youngstown, Ohio.

NINTH ANNUAL NEW YEAR SHOW, Jan. 1-30, 1944, Butler Art Institute. Open to residents and former residents of Ohio, Pennsylvania, Virginia, West Virginia and Indiana. Media: Oils and watercolors. Jury. Purchase awards and prizes. Entry cards and works due Dec. 5. For full information address the Secretary, The Butler Art Institute, Youngstown, O.

Competitions

SCHOLASTIC AWARDS. Open to students in 7-12 grades in Canada, U. S. and possessions. Media: all. Prizes and scholarships. For information write Scholastic Awards, 220 E. 42 St., N. Y. C.

CHRISTMAS CARD CONTEST. Conducted by American Artists Group; sponsored by Artists for Victory. Open to all artists, no matter their affiliations. 12 prizes totalling \$1,000; royalties. Closing date, July 1. Entry cards obtained from Artists for Victory Christmas Card Competition, 106 Seventh Ave., N. Y. Jury. Designs exhibited nationally.

TEACHING FELLOWSHIPS AT OHIO UNIVERSITY. Open to students holding an A.B. with major in art from accredited college or university and must have earned a "B" average in undergraduate work. Fellowship provides \$300 and tuition. Applicants should send official transcript of undergraduate credits, photograph and references to Dean Earl C. Slegfred, College of Fine Arts, Athens, Ohio.

Wings Over West Coast

The Army Air Forces West Coast Training Center is a chain of flying schools throughout the 11 Western States, producing roughly one-third of the nation's Army airmen.

To prepare flying officers for graduation as navigators, bombardiers, aerial gunners and pilots, an intensive training is given under direction of Major General Ralph P. Cousins, headquarters Santa Ana, California.

Roland J. McKinney, director of the Los Angeles Museum, has installed an exhibition of photographs which follow the young flight officers through the intricacies of training in every phase of the far-reaching program given by the A. A. F. W. C. T. C. Classification and pre-flight training; basic and single-engine and twin-engine advanced pilot training; aerial gunnery; navigation and bombardier science and practice; are illustrated in a series of splendid photographs made under the direction of Lt. Lynn Poole, one-time supervisor of art at Baltimore's Walters Gallery. Enlisted men of the Army Flying School at Victorville, Calif., made the shots of co-students in the midst of training. Many are dramatic; not a few are artistic assemblages of the instruments and charts, bombs and accoutrement, which make up a flying man's equipment.

The Los Angeles Museum will send the exhibition throughout the West during the summer.

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THE FIELD OF AMERICAN ART EDUCATION

Our Yesteryears

GUY GAYLER CLARK, dean of Cooper Union Art School, addressing an audience at the New York Public Library in May on the subject of *Art Education in Art Schools*, dug up some interesting matter from early reports of the trustees of the Cooper Union for the Advancement of Science and Art.

The institution of learning down on 8th Street was endowed in 1859 by Peter Cooper who, in establishing a foundation for the advancement of Science and Art, expected boy students to pursue the more exacting course, leaving the gentle art of drawing, coloring and engraving to female students who would find it far easier to remain "respectable," applying their talents to design, than they would on concert platform or stage.

The Victorian worship of woman's main virtue, "respectability," is made clear in the trustees' report of 1861. Mr. Clark quoted them as writing: "Music and Dancing are not the only arts that conduct women to fame and fortune. . . . With the candidate for the stage, how different! She easily finds on the benches of the Conservatoire glances that offend her; the day she passes its threshold a life of risk opens itself before her, and risk in the life of a woman is but a synonym for disorder."

But the trustees offered a safe outlet for surging feminine talent in the arts of Design. In the honorable field of painting, engraving, sculpting or tracing designs for laces, "it is her works alone that claim the public eye. Her person is sacred," they proclaimed.

With most of art education directed today toward the general development of students in the fine arts, Cooper Union has not always found it easy to maintain its standing with the more progressive of the endowed schools and colleges and still remain faithful to the School's original aims. The Ginger Rogers era of "Let yourself go" has set in, Mr. Clark said, and Cooper Union is turning out girls and boys more fully prepared for the "practical business of life" than mere equipment for "ready and remunerative employment" would make them.

Art at Hamline

Hamline University, founded in 1854, was the first institution of higher learning to be established in Minnesota. The University, which is located in St. Paul, has newly created a School of Fine Arts which embraces music, drama and art and gives to its graduates a bachelor's degree upon completion of the regular course.

So flexible is this fine arts department, however, it will allow registration by students desiring art instruction only without college credit.

Lowell Bobleter, director of the St. Paul Gallery and School of Art, will be in charge of the University's art department. There will be from the outset a Hamline Gallery which plans

to entertain loan exhibitions of fine arts. Professor Bobleter is considered a progressive teacher and gallery director and is himself an artist of reputation, having exhibited in the United States and abroad and received numerous awards. Classes will start next Fall.

Davidson Summer School

While other art teachers turn to the sylvan areas for their summer stamping grounds, the Morris Davidson School of Modern Painting will hold its summer session in the city studios at 65 West 56th Street during July and August. The urban scene, which has always been a very active inspiration to artists, will serve as stimulus to students enrolled in the course.

Each year this class attracts students and art teachers interested in modern design principles, rhythm and space. Instructor Davidson offers exercises in spatial relationships through the disciplines of color, line rhythm, composition and other plastic elements. Problems set forth involve the use of figures, still life, landscape and genre through an imaginative synthesis and not from nature. A feature of the course is the exposure of the objectives of outstanding contemporary painters in a weekly lecture.

The studio will be open to prospective students Thursday evenings and Saturday mornings during the month of June for display of class problems and explanation of methods.

Summer at Penn State

For the tenth consecutive summer, Hobson Pittman, noted Philadelphia painter, will offer at Pennsylvania State College, four courses in oil painting, ranging from elementary to advanced painting with emphasis on landscape and still life.

The session lasts for six weeks and the course consists of painting in the field with personal criticism by artist Pittman. One day a week the students spend in the studio, where their work is discussed and criticized. The natural beauty of the campus and lovely Nittany Valley, where Penn State is located, is augmented by an increasing number of man made works of art available for student experience. Most important are a mural in true fresco in "Old Main" painted by Henry Varum poor and a Nittany Lion, symbol of the college, carved by Heinz Warneke, noted sculptor, last year.

Grand Central Summer Session

June 15th will see the opening of the Grand Central School of Art Summer Session. The school will add courses in "Blueprint Busting" and War Advertising to its regular classes in Life Drawing, Still Life, Portrait, Story and Fashion Illustration, and Junior Art Class. Registrations are now being taken.

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Boardman Robinson

[Continued from page 5]

we reproduce Robinson's *Pikes Peak*, oil, 1942, interest him because mountains and clouds and trees can be invested with animistic significance. His mountains have sorrow; conversely, his human figures have the terror of mountains."

As political and social cartoonist, Robinson became nationally known 25 years ago and such subjects as *Civilized Bombardment* and *The Strike* look very much of the day when viewed now. With his cartoons are shown illustrations for *The Idiot*, *The Brothers Karamazov*, *King Lear*, *Spoon River Anthology*—Robinson's contribution to high class book illustration.

Under the heading "War," paintings made in Russia and the Balkans in 1915 are shown. *The Czarist Officer*, says Fred S. Bartlett, writing in the *Colorado Sunday Gazette and Telegraph*, "succeeds in catching in one face all that which later was overthrown by revolution."

Boardman Robinson was born in Nova Scotia in 1876. He went to school in England for five years. Returning to America, he studied at the Massachusetts Normal Art School, then went to Europe for five years of study. By 1904, he was ensconced in New York, illustrating for various periodicals, which work led into cartooning and the *New York Tribune* boasted his services as cartoonist from 1910 to 1914.

In 1915, Robinson went to Russia and the Balkans as war correspondent for the *Metropolitan Magazine*. His cartoons were published in following years in *The Masses* (also a John Sloan medium), in the *Baltimore Sun*, *Harp-er's Weekly*, *Puck*, etc. and London enjoyed his staff drawing for *The Outlook* for a few years. Back in New York, Robinson increased the fame of the Art Students League as instructor in life drawing until 1930. The Kaufmann Store in Pittsburgh, during those years, persuaded Robinson to execute murals for its walls and then Robinson left the East to take the position of head of the art department of the Fountain Valley School of Colorado Springs (a position he still occupies) and to become director, finally, of the Art School of the Colorado Springs Fine Arts Center.

One of the features, in a show of features, is a group of 10 portraits Boardman Robinson has made in the last few years of well-known Colorado figures, among them a self portrait.

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THE READERS COMMENT

[Continued from page 4]

Cimabue tradition for its "realism," considered a most unseemly quality in the Italy of the 13th century.

Now all of this is "anent" the tiresome tirade recently delivered by one Klaus Mann in the pages of *The American Mercury* and reprinted in *ART DIGEST* (May 15th, 1943) on the subject of surrealism.

Surrealism has opened up a whole new world of art expression, a world of strange and wonderful imaginative beauty; just as Giotto did in his time, the impressionists and post-impressionists each in their turn (not to mention many other forms of art expression).

Let Herr Mann go sit on a tack, eat ashes and wash 'em down with red writing ink. That would be of more importance than his diatribes on a subject he obviously is unqualified to talk about because of his political bias—fle upon him!

—GEORGE C. AULT, Woodstock.

For More Imagination

SIR: I can forgive you many things for your editorial "The Surrealist Circus." Too often have I heard: "fine, good, yes, but Americans don't want imaginative things." Good luck.

—EDYTHE FERRIS, Philadelphia.

The Point Recognized

SIR: My thanks for publishing my letter, and my admiration for your statement of your own point of view. You recognize the issue, which so many others (through lack of thought) fail to do.

—SAMUEL M. KOOTZ, New York.

We Don't Guarantee This

SIR: At night, sometimes, my mind wanders when I can't go to sleep and I get up and write down the things I've thought. Here's the way last night's concoction went:

RECIPE WE FOUND IN A RECENTLY PUBLISHED

COOTZBOOK:
"Shallow-Dish-Rattner-Pie"
(SERVES FEW)

1/4 cup Picasso
1/2 cup Rouault
3 tablespoons sugar

Pour Rouault and Picasso in shallow dish, sugar-coat thickly, and bake in oven until thoroughly glazed. Serve ice cold.

—PEARL CLAWSON, Chicago, Ill.

Ouch!

SIR: Forgive me, but I think the time has come for Americans to quit kidding themselves. For example: A. D. remarks that Georges Seurat "died at an early age." One glance at his pictures is enough to convince any sane person that he lived too long, much too long. This degeneracy in the sacred name of art has no place or function in a world in which civilization is fighting for its life.

For God's sake, get back to sanity!

The current issue of *THE ART DIGEST* makes me physically ill.

—JAMES WALDO FAWCETT, Washington.

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An Open Letter to All Chapter Chairmen and Art Week Directors

Three very busy months have slipped by since I accepted the post as your National Chapters Chairman and Art Week Director, and much of your mail still remains to be answered. Please be indulgent a while longer. What I thought to be a part-time job has developed into an eighteen hour a day post of most interesting contacts in preparation for our National programs.

In interviews with officers and service men back from Guadalcanal I learn our American boys want activities here at home carried on as they left them when answering the call of Uncle Sam for active duty. Therefore, I urge you to make your American Art Week (November 1-7) plans early. Part of the home front is the cultural front, and that cultural front must be preserved and made to work for Victory.

In co-operation with executive offi-

cers of camps, hospitals and Army and Navy clubs, your Art Week exhibitions can be real morale builders for men and women in uniform. Our service men and women are doing a professional job for us on all battle fields. Now we must do a professional job for them here. From a recent communication of Paul Williamson, chairman of our California Chapter I quote: "All of us are rendering service of vital nature toward the war effort, but it is the sacred duty of each and every one of us to preserve for those in the combat forces a place for their profession in the scheme of things." Yes, make that place for them secure by adding to your over filled scheduled another must—active state participation in American Art Week.

Reviewing 1942 Art Week reports has indeed been an illuminating and interesting adventure for me. My congratulations to all of you for a job well done. These reports are being returned to their respective states shortly.

Now, a few items to watch for:

1. Plans for post-war rehabilitation and professional training.
 2. League Service pins. (They are beautiful.)
 3. Text-Book Campaign.
- Many others just as interesting. Until the next issue,

Cordially,
—FLORENCE LLOYD HOHMAN.

Art Books Needed

All kinds of books on any of the visual arts are badly needed in the League's work in looking after our wounded soldiers, sailors and marines. Whether new or second-hand, they will be of great use and much appreciated. The need is imperative.

Send to our National Chairman of Regional Chapters:

Mrs. Florence Lloyd Hohman,
306 Rossiter Avenue, Baltimore, Md.

Blood Plasma Donors For the Home Front

The New York City Hospitals are building up special blood reserves to be used exclusively in connection with any needed emergency arising from enemy action on the home front. This would include both air raids and sabotage in New York and its environments.

This same program can be established in other cities of the United States particularly along or near the coast of the Atlantic, the Gulf of Mexico and the Pacific Ocean, as a home front problem. The enrollment of artist-donors in New York has been undertaken by Artists for Victory, Inc.,

through its constituent societies, of which the New York Chapter of the American Artists Professional League is one. Men and women between the ages of 18 and 60 are eligible, excepting those who have had malaria. The form used here is as follows:

Return Post-Card:

To ARTISTS FOR VICTORY, Inc.

DATE.....

I consider it a privilege to be enrolled as one of the blood donors in connection with the program outlined in your letter. I have checked below the hospital which is the most convenient one for me.

- ☐ 1. Bellevue Hospital, Manhattan, N. Y.
- ☐ 2. Queens General Hospital, Jamaica, L. I., N. Y.
- ☐ 3. Lincoln Hospital, Bronx, N. Y.
- ☐ 4. Kings County Hospital, Brooklyn, N. Y.
- ☐ 5. Methodist Hospital, Brooklyn, N. Y.

It is my understanding that I shall receive a telephone call from you regarding a definite appointment. I further understand that any appointment that is made for me will be promptly kept by the hospital authorities.

Day Telephone No.

Evening Telephone No.

Signed

Address

Constituent Society

What is being done in New York can be done in the cities of our other coastal areas. State Chairmen should consult, regarding this humanitarian extension of their work, with their local hospital authorities.

New York State Activities

Mrs. Percy W. Decker, N. Y. State Director for the Counties centering on Catskill, submits the following digest of the work accomplished there by The League during the past year:

Albany, Kingston and Poughkeepsie are the nearest cities and for many years have had annual shows, but the interest has not been as far reaching as I have wished it to be. So when I accepted the directorship I organized the Third Judicial District for the celebration of American Art Week, which not only includes the above mentioned cities, but nearly every village and hamlet, in seven counties, namely, Albany, Rensselaer, Schoharie, Greene, Ulster, Columbia and Sullivan. I appointed a chairman in each.

We organized arts and crafts guilds, chapters of the America Artists' Professional League, because there were many people interested as well in the crafts and I thought these too should be included. We are near enough New Hampshire to feel the influence. Ulster County has two guilds besides one of the finest art colonies in the U. S.

This cultural interest has grown by leaps and bounds. We have discovered in Greene County (my own) a colony of pillow-lace makers, wood carvers, a remarkable Norwegian weaver, a Frenchman who has been decorated by the French Government for his contribution to art as his old father was before him, a Bauhaus professor Herr Hitler drove out of Germany, a noted sculptor who has a studio in this locality, and many others.

Last year we started work in a few other counties, but since the Third Judicial District plan has worked so well I thought it would have been better to have taken another district.

Of course, there should be more state

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directors in order to cover the state. However, the State Department of Education has been of great assistance to us in announcing American Art Week in their school *Bulletin* and various other magazines issued by the state. This has gone to every school in New York State.

At Catskills our Arts and Crafts Guild, chapter of the American Artists' Professional League, is about to share a fine old home with a cultural group. A dream which is at last coming true. The Saugerties Guild, Ulster County, has a building of its own given to them by the town. Columbia County has one of the finest basket makers in the country. The Museum of Modern Art thinks so well of their work that it has been included in their traveling exhibits, and so the ball keeps rolling.

Their annual meeting is to be held June 7th at the home of Mrs. Percy W. Decker, 11 Prospect Avenue, Catskill, N. Y.

New Jersey

The following State officers have been elected:

State Chairman: Mrs. Harold E. Liggett, 10 Roosevelt Place, Montclair.

State Director; American Art Week: Mrs. Cornelius A. Lowe, Station Road, North Branch, Somerville.

Chairman, Annual New Jersey Summer Exhibition, Hotel Warren, Spring Lake: Miss Clara Stroud, Lakewood, R. F. D. No. 1, Herbertsville, to whom all members of the New Jersey Chapter of the League may apply for entry blanks.

Mrs. Liggett takes over the State Chairmanship vacated by Edward Magrath, who now serves the League as National Treasurer and a member of the National Executive Committee.

California to Its Members

"We who have made it our life ambition to add spiritual uplift and beauty to our culture offer this exhibition as a symbol to remind us all that America has a civilization and an art worth fighting for."

—FREDERIC ALLEN WILLIAMS, President Veterans Society of Artists (Advent of April, 1943, exhibit in New York)

"Let there be no blackout in Art."

—FLORENCE LLOYD HOHMAN, National Regional Chapters Chairman American Artists Professional League (Flash message to State Chairmen, May 1, 1943)

A national survey has been made by your League to understand the status of art, artists, public art interest in war time—NOW—

Among the first to volunteer in the Armed Forces of America were the artists.

Among the first to offer free time

and material of their profession to all the government bureaus were the artists.

Among the first to contribute time and material to local war and defense activities were the artists.

Few of the artists in the Armed Forces are able to devote their talent to duties such as camouflage and pictorial recording, although the best in those lines are the artists.

All of us are rendering service of vital nature toward the war effort, but it is the sacred duty of each and every one of us to preserve for those in the combat forces a place for their profession in the scheme of things. Let us do it!

How? Some artists are putting forth extra effort, beyond their duties, to produce fine arts. They feel a sacred trust to keep the light burning in these dark hours. No nation can live or long survive on bread alone. Do not let the materialists sow the seed of defeatist psychology toward art.

Our Government knows the values of visual means to give the various messages to all.

The peoples of Europe are turning in their questionable currency in the purchase of art. The galleries of America report a new interest in art. National magazines are carrying more pages of fine art. Advertisers are using fine art. Manufacturers expecting new war materials to be released to industry are seeking new designs and color plans.

Thousands of disabled men will be treated for shattered nerves and given vocational rehabilitation by instruction in art. Our members report a surprising advance in the sales of art.

All this your League officers know and are "doing something about it" for you; but they cannot carry the burden alone, merely because they hold an office in your League. We need your co-operation. We need to know you are not straggling. Close ranks! Let's! go forward.

How—? Why—?

First, your State Chapter is the personal unit of contact to keep your name on the mailing list.

Second, you can serve on our committee: we need your help.

Third, you can, if you will, inaugurate activity in your own community: local exhibits, new members, etc. Write us in regard to this.

Fourth, you can be prepared for sales exhibits. We plan for the State, exchange between other State Chapters. "For the duration," address communications to:

Mr. JOSEPH H. BENNETT, Secretary-Treasurer, 1613 Grand Avenue, Piedmont, California; Mr. P. B. WILLIAMSON, State Chapter Chairman for California, 560 Sutter Street, San Francisco, California.

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High Museum of Art To July 1: Annual Exhibition of Art School.

BALTIMORE, MD.
Museum of Art To June 15: National War Posters; To June 15: Sculpture by John B. Flannagan; Dainingerfeld Collection.

Maryland Institute of Art To June 6: Day School Exhibition.

BINGHAMTON, N. Y.
Museum of Fine Arts June: Art Students.

BOSTON, MASS.
Doll & Richards To June 5: Dwight Shepler Retrospective Exhibition of Water Colors.

Museum of Fine Arts June 8-July 18: Arts of Our Allies—Belgium; June 15: Fifteen Years of Museum School Alumni.

Guild of Boston Artists To June 19: Exhibition by Members.

Institute of Modern Art To June 18: Artists For Victory.

Robert Vose Galleries To June 5: Works, Mary Hoover Aiken.

CHAPEL HILL, N. C.
University of North Carolina To June 3: Wartime Housing.

CHICAGO, ILL.
Art Institute To Aug. 22: 22nd International Exhibition of Water Colors; To Aug. 30: Paintings, Han Kw and Jen Po-nien.

Palette & Chisel Academy To Sept. 4: Annual Water Color Exhibition.

Lenabel F. Pokrass Gallery June 15-Sept. 15: Group Show.

CINCINNATI, OHIO
Art Alliance To June 27: Art Academy Student Works; To Sept. 20: Masterpieces from 400 Years of Paintings; To June 21: Prints of Saints.

Taft Museum June 6-30: Photographs of Old Mexico.

CLEVELAND, OHIO
Museum of Art To June 7: 25th Annual Exhibition of Cleveland Artists and Craftsmen.

COLORADO SPRINGS, COLO.
Fine Arts Center June: Boardman Robinson Retrospective.

COLUMBUS, OHIO
Gallery of Fine Arts June: Art School Student Exhibition; June 6-20: Ohio Water Color Society.

DAVENPORT, IA.
Municipal Art Gallery To June 27: Artists of The Western Hemisphere.

DAYTON, OHIO
Art Institute June: Student Exhibition; Life In The Service.

DENVER, COLO.
Art Museum To June 15: Paintings of Mexico by Guerrero-Galvan.

DETROIT, MICH.
Institute of Art To June 13: Wayne University Art Exhibition; June 8-July 4: Photographic Salon.

GREEN BAY, WIS.
Neville Public Museum June 6-25: Paintings by Green Bay Art Colony.

HOUSTON, TEX.
Museum of Fine Arts June: Appreciation Of The Arts.

INDIANAPOLIS, IND.
John Herron Art Institute To June 6: Annual Indiana Artists Exhibition.

KENNEBUNK, ME.
Brick Store Museum June: War Posters and Historical Displays.

LAWRENCE, KAN.
Thayer Museum of Art To June 15: Paintings, Helene Samuels.

LOS ANGELES, CALIF.
Foundation of Western Art To June 19: Charter Members Exhibition.

Municipal Art Commission June: U. S. Service Men; Informal South Carolina Artists.

James Vignevo Galleries To June 19: Paintings of France by Elysee Maclet.

Stendhal Art Galleries To June 15: Paintings, Victor Tishler; Water Colors and Prints, Tenri De Kruij.

LOWELL, MASS.
Whistler's Birthplace To July 15: Paintings, Emilie Gruppe.

LYNCHBURG, VA.
Randolph-Macon Art Gallery To June 9: Contemporary American Painting.

MEMPHIS, TENN.
Museum of Modern Art To June 28: Latin American Exhibition; Sculpture, Marina Nunez del Prado; Colonial and Pre-Columbian Art.

MIDDLETOWN, CONN.
Wesleyan University To June 30: "The Enjoyment of Prints."

MILWAUKEE, WIS.
Art Institute June: 1st Annual Children's Show.

MINNEAPOLIS, MINN.
Institute of Arts To June 7: Animals in Art; To June 15: Imperial Robes and Textiles of The Chinese Court.

University Gallery June: Student Show; To June 11: Visual and Non-Visual Art.

MONTCLAIR, N. J.
Museum of Art To June 27: Salon of Photography.

MONTGOMERY, ALA.
Museum of Fine Arts June: 14 Paintings by Van Gogh; 13th Annual Exhibition Alabama Art League.

MUSKEGON, MICH.
Hackley Art Center June: Permanent Collection.

NORFOLK, VA.
Museum of Arts and Sciences June: Black and White Show by Members.

NORWICH, CONN.
Norwich Memorial Museum To June 15: Annual Exhibition of Art School.

OMAHA, NEB.
Joelyn Memorial June: Sculptures, Anna Hyatt Huntington; Paintings, Backland; Paintings, Max Weber; Works, John S. Greizer.

OSHKOSH, WIS.
Public Museum June: U. S. Photography.

PHILADELPHIA, PA.
Pennsylvania Academy of Fine Arts To June 6: Student Competition Exhibition.

Art Alliance To June 20: Ceramic Sculpture; Annual Exhibition of Water Color Club; June 22-Sept. 11: Silk Screen Prints; Fine Art of Reproduction.

Woodmere Art Gallery To June 28: Works Selected From Exhibitions.

PITTSBURGH, PA.
Carnegie Institute To June 30: Drawings by Old Masters; Drawings by Childe Hassam; To June 20: Paintings, Roy Hilton; To June 6: Brazil Builds.

RICHMOND, VA.
Valentine Museum To July 11: Customs and Costumes of Jeffersons Day.

ROCKFORD, ILL.
Art Association June: Modern Drawings For Collectors.

SACRAMENTO, CALIF.
E. B. Crocker Art Gallery June: Blockprints, William S. Rice; Primitives, Jessie Predmore; "Glass and Textiles." Water Colors; June 15-July 15: Water Colors, Josephine Lutz.

ST. LOUIS, MO.
City Art Museum June: Photographic Salon; June 12-July 12: Conservative Paintings by Contemporary American Artists; June 1-6: Road To Victory; June: Print Masterpieces.

SAN FRANCISCO, CALIF.
Palace of the Legion of Honor To June 13: 19th Century French Painting; To July 4: Gordon Blanding Collection; June 15-July 12: 20th Century Portraiture; June 1-27: Sculpture by Charlotte Meyer; June 18: Artists For Victory War Posters.

Museum of Art To June 6: Sketching Around The World.

SEATTLE, WASH.
Art Museum To June 6: 15th-18th c. Tapestries; Drawings by Cor-

rado Cagli; Water Colors, Charles Berend; June 9-July 11: Photographic Exhibition; Cartoons, R. Fitzpatrick.

SPRINGFIELD, MASS.
George Walter Vincent Smith Art Gallery June 6-20: "Life In The Service."

Museum of Fine Arts To June 6: Our Navy In Action; June: Public School Craft Work; June 15-June 30: Selection of Design From Mural Competition.

STATEN ISLAND, N. Y.
Institute of Arts and Sciences June: States Island Artists.

TOLEDO, OHIO
Museum of Art June 6-Aug. 31: 30th Annual Exhibition of American Painting.

TULSA, OKLA.
Philbrook Art Center June: Oil Industry Paintings; Silk Screen Prints by C. Suededicki; June 11-30: Paintings, Liz Clarke.

UTICA, N. Y.
Munson-Williams-Proctor-Institute To June 29: Appreciation of The Arts.

WASHINGTON, D. C.
Smithsonian Institution June: On Walter King Stone; Black and White Exhibition by National Association of Women Artists; Photographs, Edward F. Reynolds.

WILLIAMSBURG, VA.
College of William and Mary June 7: Student Exhibition.

YOUNGSTOWN, OHIO
Butler Art Institute To June 11: First Annual Ceramic Biennial; Youngstown College Exhibition.

EXHIBITIONS IN NEW YORK CITY

A. C. A. Gallery (26W8) To June 12: 7th Annual Competitive Exhibition for A First One Man Show; June 13-30: Artists In War Industry.

N. M. Acquavella (38E57) June: Old Masters.

American British Art Center (44 W56) To June 11: Watercolors, Caroline Hill; Group Exhibition.

An American Place (509 Madison) June: Contemporary Art.

Argent Galleries (42W57) To June 25: "Salute To Spring," Caroline G. McCurdy To June 5.

Artists Gallery (43W55) To June 14: The Artist As Illustrator by Claire Mahl.

Associated American Artists Galleries (711 Fifth) To June 10: Paintings by Grant Reynard.

Babcock Galleries (38E57) June: 19th and 20th Century American Paintings.

Bignou Gallery (32E57) To June 11: Ancient Chinese and Modern European Paintings.

Bonestell Gallery (18E57) To June 5: Paintings, Joseph Solman.

Mortimer Brandt Gallery (50E57) To June 5: Oils, Arthur Over; To July 3: Guayasamin.

Brooklyn Museum (Eastern Pkwy) To July 6: "Women At War," "Landscape In Prints," To June 28: "Leningrad Before The Siege"; 1st All-Brooklyn Photograph Salon.

Brummer Gallery (110E58) June: Old Masters.

Buchholz Gallery (32E57) June: Paintings, Alfred H. Maurer.

Carstairs Gallery (11E57) To June 13: Paintings, Adrian.

Contemporary Arts (106E57) June 7-July 15: Relax With Paintings.

Coordinating Council of French Relief Societies, Inc. (457 Madison) To June 12: Paintings, Forain.

Downtown Gallery (43E51) June: Summer Group Exhibition.

Durand-Ruel (12E57) June: 19th Century French Paintings.

Durlacher Brothers (11E57) June: Contemporary Art.

Albert Duveen (19E57) June: Fine American Paintings.

Duveen Bros., Inc. (720 Fifth) June: Old Masters.

Eggleston Galleries (161W57) June: Group Exhibition.

8th Street Gallery June: Bronx Artists Guild.

Ferrill Galleries (63E57) June: Group Exhibition.

460 Park Avenue Gallery (460 Park) June: Contemporary American Portraits.

Frick Collection (1E70) June: Permanent Collection.

Galerie St. Etienne (48W57) To July 3: Oils, Louis Corinth.

Gallery of Modern Art (18E57) To June 12: Paintings, Wang Chiyuan.

Grand Central Art Galleries To June 2: "Memories and Prophecies," Mrs. Irving T. Bush.

Hammer Galleries (682 Fifth) June: Old Masters.

Arthur H. Harlow & Co. (42E57) June: Fine Prints.

Kleemann Galleries (38E57) June: Oils, Elshemius.

Koester Galleries (65E57) June: Medieval Art.

M. Knoedler & Co. (14E57) To June 18: American Landscape Painting; June: Me and The Army, Cpl. Gaige.

Kraushaar Galleries To July 2: Water Colors, Contemporary American Artists.

John Levy Galleries (11E57) June: Old Masters.

Julien Levy (42E57) June: Gallery Group, Open By Appointment.

Lilienfeld Galleries (21E57) June: American and French Paintings.

Macbeth Gallery (11E57) June: Contemporary American Paintings.

Pierre Matisse (41E57) To June 5: Paintings, Yves Tanguy; Sculpture, Alex Calder.

Metropolitan Museum (Fifth at 82) June: Prints, Bruegel; To June 15: Shaker Craftsmanship; Old and Modern Prints.

Midtown Galleries (605 Madison) To June 4: Works, Herbert Ferder, June 8: Emilen Etting.

Milch Galleries (108W57) June: Contemporary American Paintings.

Montross Gallery (785 Fifth) June: Summer Group Exhibition.

Morton Gallery (130W57) June: Group Show, Blair, Brockwell, Ivy, Rockwell.

Museum of Modern Art (11W53) To June 13: Religious Folk Art Of The Southwest; To Sept. 19: Occupational Therapy.

Newhouse Galleries (15E57) June: Fine Old English Paintings.

Estelle Newman Gallery (66W55) June: Contemporary Paintings.

New School for Social Research (6 W12) To June 9: Enrico Donati.

New York Historical Society (19 Central Park West) To July 11: Portraits of Our Forefathers.

Nierendorf Gallery (53E57) To June 4: De Diego; June 8-June 15: East West Exhibition.

Niveau Gallery (63E57) To June 5: "Elles."

Norliss Gallery (59W56) To June 13: Gabor Peterdi.

Passedoit Gallery (121E57) June: Group Exhibition, Sculpture and Painting.

Perls Gallery (32E58) June: Son in Review.

Pinacotheca (20W58) June: Group Exhibition.

Puma Gallery (108W57) June: Seven Moderns.

Rehn Gallery (683 Fifth) June: Summer Group Exhibition.

Paul Rosenberg & Co. (16E57) To June 26: Paintings, Milton Avery.

Schooneman Gallery (73E57) June: English and Dutch Paintings.

Andre Seligmann (15E57) June: Art of 3 Centuries.

Jacques Seligmann (5E57) June: Paintings and Objects of Art.

E. & A. Silberman (32E57) June: Old Masters and Objects of Art.

60th Street Galleries (22E60) June: Group Exhibition.

Steuben Glass (Fifth at 56) June: Antique Glass.

Valentine Gallery (55E57) To June 12: French and American Figurative Painting.

Wakefield Gallery (64E55) To June 30: Small Paintings and Drawings.

Weyhe Gallery (794 Lexington) June: Paintings and Prints.

Wildenstein & Co. (19E64) To June 26: Exhibition, Federation of Modern Painters and Sculptors.

Howard Young Gallery (1E57) June: Old Master Paintings.

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